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**ORCHESTRAL TRAINING IN
THE UNITED KINGDOM**

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Management**

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ORCHESTRAL TRAINING IN THE UNITED KINGDOM**By****CHRISTOPHER GEORGE RIDGEWAY MA LTCL**

	Page No:
Contents.	2
Index of tables.	6
Index of interviews.	8
Acknowledgements.	10
Declaration.	10
Abbreviations.	11
Abstract.	14
A Definition of Orchestral Training.	15
 CHAPTER 1.	
1:1 Personal Background	16
1:2 Introduction	18
1:3 Previous Research	37
1:4 Methodology	54
 CHAPTER 2. THE PROFESSION	
2:1 The professional players	61
2:2 The orchestra managers	69
2:3 The conservatoire professors	75

CHAPTER 3. THE YOUTH ORCHESTRAS

3:1	The youth players	82
3:2	The county provision	90
3:3	London Schools Symphony Orchestra	98
3:4	Kent County Youth Orchestra	120
3:5	Nottingham Youth Orchestra	139
3:6	The National Youth Orchestra	147
3:7	The National Youth Chamber Orchestra	151
3:8	The National Youth Orchestra of Scotland	153
3:9	Camerata Scotland	155
3:10	The Summer Schools	157

CHAPTER 4. THE UNIVERSITIES 165**CHAPTER 5. THE CONSERVATOIRES**

5:1	The prospectuses	172
5:2	The Royal College of Music	182
5:3	The Guildhall School of Music and Drama	193
5:4	The Royal Northern College of Music	200
5:5	Birmingham Conservatoire	204

5:6	The Royal Academy of Music	211
5:7	Trinity College of Music	216
5:8	Conservatoire Junior Departments	222

CHAPTER 6. THE POSTGRADUATE PROVISION

6:1	The London Philharmonic Youth Orchestra	230
6:2	The European Union Youth Orchestra	239
6:3	The British Conservatoires	246
6:4	National Musicians Symphony Orchestra	253
6:5	Britten-Pears Orchestra	257
6:6	The Rehearsal Orchestra	262
6:7	Ernest Reed Orchestra	266
6:8	The New World Symphony Orchestra	272

CHAPTER 7. THE SUPPORT SYSTEM

7:1	The Association of British Orchestras	281
7:2	The Incorporated Society of Musicians	295

CHAPTER 8.	CONCLUSIONS	302
BIBLIOGRAPHY.		331
APPENDICES.	1. Questionnaire for members of professional orchestras	339
	2. Questionnaire for managers of professional orchestras.	341
	3. National Association of Youth Orchestras – membership	342
	4. Questionnaire for members of youth orchestras	347
	5. The Standards Fund	349
	6. Questionnaire for university music departments	354
	7. Association of British Orchestras - Membership	355
	8. County youth orchestras survey	357

INDEX OF TABLES

Table 1. Introduction – Summary of employment of qualified persons by Industry. Those with Music, Drama and Visual Arts qualifications.	p.24
Table 2. Previous Research – Student numbers at the Royal Academy of Music and the Royal College of Music.	p.48
Table 3. The Professional Players – Responses	p.61
Table 4. The Professional Players – Age range	p.61
Table 5. The Professional Players – Number of other professional orchestras played with.	p.61
Table 6. The Professional Players – Instrument	p.62
Table 7. The Professional Players – Number attending a County/ National youth orchestra and duration.	p.62
Table 8. The Professional Players – Attendance at specialist music schools.	p.62
Table 9. The Orchestral Managers – Available orchestral positions.	p.69
Table 10. The Professional Players – Recruitment	p.70
Table 11. The Professional Players – BBC National Orchestra of Wales.	p.71
Table 12. The Conservatoire Professors – Professors with an orchestral background.	p.75
Table 13. The Youth Players – Response of youth orchestra players by age.	p.83
Table 14. The Youth Players – Response of youth orchestra players by instrument.	p.83
Table 15. The Youth Players – Higher education preferences of members of youth orchestras.	p.83
Table 16. The Youth Players – Choice of subjects to be read at university by youth orchestra players.	p.84
Table 17. The Youth Players – Assessment of careers advice by members of youth orchestras in secondary education.	p.85

Table 18. The Youth Players – Source of career advice for members of youth orchestras in secondary education.	p.85
Table 19. The Youth Players – Those expecting to have careers advice before entering higher education.	p.86
Table 20. The Youth Players – Areas of specialisation for those intending to follow music higher education courses.	p.86
Table 21. The Youth Players – Members of youth orchestras at Conservatoires.	p.87
Table 22. The Youth Players – Members of youth orchestras at university.	p.87
Table 23. The Youth Players – Assessment of careers advice by members of youth orchestras in higher education.	p.88
Table 24. The Youth Players – Choice of postgraduate courses.	p.89
Table 25. The County Provision – Membership numbers.	p.91
Table 26. The County Provision – Funding for music centres, youth choirs and orchestras in 1990/91 (104 LEA's).	p.95
Table 27. London Schools Symphony Orchestra – LSSO by gender.	p.117
Table 28. Kent County Youth Orchestra – KCYO by gender.	p.135
Table 29. Kent County Youth Orchestra – KCYO educational background.	p.136
Table 30. The National Youth Orchestra of Scotland – Income for NYOS 1995/6.	p.153
Table 31. The Summer Music Schools – Details of summer schools offering advanced orchestral training.	p.159
Table 32. The Universities – Number of students in university symphony orchestras.	p.168
Table 33. The Universities – Number of university students opting for postgraduate study at conservatoire.	p.170
Table 34. The European Union Youth Orchestra – Membership by age.	p.242
Table 35. The New world Symphony Orchestra – Membership by age.	p.273

INDEX OF INTERVIEWS

- INTERVIEW 1. John Willan. Managing Director of the London Philharmonic Orchestra. Emma Peers, Manager of the London Philharmonic Youth Orchestra. May 1992.
- INTERVIEW 2. Mike Purton. Head of Brass and Percussion, Trinity College of Music, London. September and October 1994.
- INTERVIEW 3. Emma Peers. Manager, London Philharmonic Youth Orchestra. November 1994.
- INTERVIEW 4. John Forster. Head of Orchestral Studies, Royal College of Music, London. November 1994.
- INTERVIEW 5. John Forster. Head of Orchestral Studies, Royal College of Music, London. April 1995.
- INTERVIEW 6. Rachel Dunlop. Orchestra Manager, Royal Academy of Music, London. June 1995.
- INTERVIEW 7. Jacqueline Ross. Head of Strings, Birmingham Conservatoire. July 1995.
- INTERVIEW 8. Damian Cranmer. Director of Music, Guildhall School of Music and Drama, London. October 1995.
- INTERVIEW 9. Derek Aviss. Head of Performance, Trinity College of Music, London. November 1995.
- INTERVIEW 10. Timothy Reynish. Head of School of Wind and Percussion, Royal Northern College of Music, Manchester. February 1996.

- INTERVIEW 11. Alan Vincent. Director, Kent County Youth Orchestra.
December 1999.
- INTERVIEW 12. Derek Williams. Director, Nottingham Youth Orchestra. May
2000.
- INTERVIEW 13. Ian Butterworth. Artistic Director, London Schools Symphony
Orchestra. June 2000.
- INTERVIEW 14. Michael Wearne. Chairman, Federation of Music Services and
Director, Kent Music School. June 2000.
- INTERVIEW 15. Christopher Crowcroft. Crowcroft & Partners, London. July
2000.
- INTERVIEW 16. Michael Wearne. Chairman, Federation of Music Services and
Director, Kent Music School. September 2000.

In addition to these interviews, many discussions took place with professional colleagues over the period 1994 to 2000. Also taken into account must be the interviews with the eleven conservatoire professors who, in being asked to be completely open with their comments and observations regarding their own teaching institutions, asked for anonymity.

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Lastly, and most significantly, to my family, especially Kathryn my wife, for their perseverance.

Declaration

I grant powers of discretion to the University Librarian to allow this thesis to be copied in whole or in part without further reference to me. This permission covers only single copies made for study purposes, subject to normal conditions of acknowledgement.

ABBREVIATIONS

ABO	Association of British Orchestras
ABSA	Association for Business Sponsorship of the Arts
ABRSM	Associated Board of the Royal Schools of Music
ACGB	Arts Council of Great Britain
AT&T	American Telegraph and Telephone Corporation
BASBWE	British Association of Symphonic Bands and Wind Ensembles
BBC	British Broadcasting Corporation
BC	Birmingham Conservatoire
BMus	Bachelor of Music
BP	British Petroleum
BPO	Britten-Pears Orchestra
BSIS	Business Sponsorship Incentive Scheme
CBI	Confederation of British Industry
CBSO	City of Birmingham Symphony Orchestra
CD	Compact disc
CV	Curriculum vitae
CVCP	Committee of Vice-Chancellors and Principals
CYM	Centre for Young Musicians
DfEE	Department for Education and Employment
DES	Department for Education and Science
ECO	English Chamber Orchestra
ECYO	European Community Youth Orchestra
ENO	English National Opera
ERMA	Ernest Reed Music Association
ERSO	Ernest Reed Symphony Orchestra
EUYO	European Union Youth Orchestra
FEFC	Further Education Funding Council for England
FMS	Federation of Music Services
GB	Great Britain
GCE	General Certificate of Education
GCSE	General Certificate of Secondary Education

GEST	Grants for Education Support and Training
GSMD	Guildhall School of Music and Drama
HEFCE	Higher Education Funding Council for England
ISM	Incorporated Society of Musicians
ILEA	Inner London Education Authority
ILEAC	Inner London Education Authority Committee
ISME	International Society of Music Education
IT	Information Technology
KCYO	Kent County Youth Orchestra
KCC	Kent County Council
KMS	Kent Music School
LCC	London County Council
LCM	London College of Music
LEA	Local Education Authority
LPO	London Philharmonic Orchestra
LPOYO	London Philharmonic Orchestra Youth Orchestra
LSO	London Symphony Orchestra
LSSO	London Schools Symphony Orchestra
MA	Master of Arts
MEC	Music Education Council
MP	Member of Parliament
MU	Musicians' Union
NACCCE	National Advisory Committee on Culture and Creativity in Education
NAME	National Association of Music Educators
NAYO	National Association of Youth Orchestras
NCOS	National Centre for Orchestral Studies
NI	National Insurance
NMC	National Music Council
NWS	New World Symphony Orchestra
NYO	National Youth Orchestra
NYOC	National Youth Orchestra of Canada
NYOS	National Youth Orchestra of Scotland
OBE	Officer of the Order of the British Empire

OMTF	Opera and Music Theatre Forum
PCFC	Polytechnics and Colleges Funding Council
PGDip	Post Graduate Diploma
plc	Public Limited Company
RAM	Royal Academy of Music
RCM	Royal College of Music
RLPO	Royal Liverpool Philharmonic Orchestra
RNCM	Royal Northern College of Music
RSAMD	Royal Scottish Academy of Music and Drama
RSI	Repetitive Strain Injury
TCM	Trinity College of Music
TES	Times Educational Supplement
UEA	University of East Anglia
USA	United States of America
UK	United Kingdom
VAT	Value Added Tax
WCMD	Welsh College of Music and Drama,
YMSO	Young Musicians Symphony Orchestra

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ORCHESTRAL TRAINING IN THE UNITED KINGDOM

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Abstract

This thesis investigates the provision of orchestral training in Great Britain through the opportunities offered in pre-graduate, undergraduate and postgraduate areas. The research follows on from the 1965 and 1978 Gulbenkian Reports, "Making Musicians" and "Training Musicians" and investigates those conclusions and recommendations of the reports which appertain to this thesis.

The research was carried out by surveys, interviews and through literature available to the author. Surveys were carried out by questionnaire and interviews were undertaken in person.

The research aimed to prove three particular points. Firstly that British youth orchestras perform a vital task in providing the initial training of orchestral musicians. Secondly, whether the view taken by some of the British professional orchestras that British conservatoires do not devote sufficient curriculum time to complete orchestral training to the standards required by the professional orchestras is accurate. Thirdly that better opportunities for postgraduate orchestral training are required.

This thesis thus concentrates on the provision for those students who show ability in playing an orchestral instrument and have attained entry into the higher levels of orchestral performance. Thus the research looks at orchestral provision at county level, conservatoire junior departments, national youth orchestras, conservatoires, universities, postgraduate opportunities and the summer music schools.

The conclusions drawn from the research are that, despite serious financial pressures, the provision of orchestral training before entry to higher education is continuing to produce very high quality playing opportunities. In nearly all cases this is a good depth of provision, with young players being offered subsidised orchestral training courses on a regular basis and for many, the opportunity of working alongside professional conductors and tutors. The responses indicate the positive value placed on the training opportunities provided at this level and that they are held in high esteem by the music profession. The research also shows that conservatoires have not yet come to terms with the dilemma of developing high profile master musicians whilst at the same time ensuring that the training of instrumentalists encompasses all aspects of the orchestral profession and other changes in employment opportunities for their students. Postgraduate training that is already available receives high praise, but there are significant findings indicating that a greater provision is necessary.

A DEFINITION OF ORCHESTRAL TRAINING

Orchestral training:

Presupposes that each student has a developed technical ability and artistic sensibility; does not specifically aim at the further development of individual instrumental skills or artistry other than those aspects directly related to orchestral performing.

Psychologically:

Prepares each student to be willing to subordinate, when appropriate, their personal artistic concepts, especially senses of style and taste, to those of the conductor or director and section principals, and to present these “second-hand” concepts with conviction.

Practically:

Develops sensitivity to balance the sound within an orchestra in terms of volume, texture, ensemble, mood and character and to awareness generally of the other parts.

Teaches how to cope with the complexity of respecting the authority of a conductor or director whilst retaining personal responsibility and taking initiative when appropriate.

Teaches the varying balance of the above factors according to each musician’s function – principal or other, and strings or wind.

Teaches professional ethics and established practices.

John Ludlow
Professor of violin
Royal College of Music

CHAPTER 1.

1.1 PERSONAL BACKGROUND

The *raison d'être* for this research has much to do with my varied work as performer, instrumental teacher, curriculum teacher and Manager to the Kent County Youth Orchestra. I have taught as a peripatetic instrumental teacher since 1972; initially for the Inner London Education Authority and then for Kent Music School. During this time I also taught in a number of independent schools and colleges. I was appointed to the part-time post of Manager to the Kent County Youth Orchestra (KCYO) in 1984, which I undertook for sixteen years. I continued to be a peripatetic instrumental teacher but in 1992 I retrained as a curriculum music teacher and initially taught part-time from Year 7 through to the General Certificate of Secondary Education (GCSE) and GCE Advanced level, at Invicta Grammar School in Maidstone, Kent. In April 2000, I took a full-time post at Invicta Grammar School. As a viola player, I perform as a semi-professional with local orchestral and choral societies as and when time permits.

The focus for this research mainly came from my work with the Kent County Youth Orchestra. The age range of the orchestra is from 14 to 22 and over the past sixteen years I have come into contact with many able music students. Approximately half of the members of the orchestra are in higher education, either at university or conservatoire, and of those undertaking university courses about 50% are reading music. During my years with the orchestra many of the students who were still at school asked for my advice as to their choice of course in higher education. This has been most marked with regard to the choice between university or music college for those who are considering music as a degree course and who also have the ability to develop, either as academics or performers.

My principal concern had been those members of the KCYO who were, or who had been, conservatoire students. At any one time it was not unusual for the orchestra to have students at all the major conservatoires in the UK. They all set out on their courses with such high expectations - but what was so sad to see with so many, was the disillusionment after the first two years or so – not with being instrumentalists, but

with the prospect of trying to become established as professional musicians. This came partly from the realisation that, even if they are sufficiently able, the chances of successfully auditioning for full-time playing posts on leaving college are not favourable. It also comes as a surprise to many that the orchestral training is not at the standard they have been used to in the KCYO. It is not that the standard of individual players within the KCYO is better, as it certainly is not. It is the intensity of the sectional coaching over a period of one week, three times a year, with recognised leading professional orchestral players that, in their eyes, sets the KCYO above their conservatoire orchestras.

From ongoing contact with those who, at the age of 21 or 22, have completed their course at conservatoire, I have consistently met two main areas of dissatisfaction, even from players who have had a successful time at a music college. Firstly, they feel that they have been cast into the outside world without being fully equipped to cope with the day-to-day existence of being a professional musician. Secondly, despite the fact that in the majority of instances they have received good instrumental teaching, there is a void between their current standard and the standard required by the profession, especially in orchestral techniques.

In trying to gain as much information as possible for the KCYO students considering music at a higher education establishment, and at the same time hearing the disgruntled comments from many of those either at or just having left conservatoire, it was a short step to formalising my research with The City University, where I had already completed a Masters Degree in Arts Management in Education.

1.2 INTRODUCTION

“If young people are to have a successful career in the arts, they need to have opportunities for effective training which meets their needs and those of their employers throughout the rest of their working lives. The [arts] sector is already engaged on the complex task of identifying and meeting the diverse training requirements of the various art forms. We support the sector’s commitment to improving the quality of and broadening access to training.”
(Department of National Heritage, 1996)

Although the Government recognises that training in the arts needs further commitment with regard to quality, the following statement suggests that at the moment high quality training is readily obtainable:

“While the main responsibility for ensuring the high quality of courses and facilities lies with the institutions themselves, the funding bodies for the two sectors - the FEFC [Further Education Funding Council] and the HEFCE [Higher Education Funding Council for England] - also have a duty to ensure the quality of courses is assessed. For example, the HEFCE’s assessment report on music, published at the end of 1995, found that 46% of higher education institutions provide “excellent” education in music. All but one offers students a “rewarding and satisfactory educational experience”.
(Department of National Heritage, 1996)

However, later in the same document it is claimed that:

“There is no comprehensive picture of the facilities available to students wanting to study the arts, or to take decisions about further and higher education in the knowledge of the extent and quality of the provision available in individual institutions. We therefore intend to discuss with the FEFC, and through them the college representative bodies, the possibility of an audit of arts provision in further education institutions. Discussions will also take place with the CVCP [Committee of Vice-Chancellors and Principals] and Standing Conference of Principals on a similar audit for the higher education sector. In each case we believe that an audit, to be of continuing value, should be regularly updated and published.” (Department of National Heritage, 1996)

The opening statement indicates the way in which the Department of National Heritage’s position is strongly focused on practical and vocational training in the arts. Earlier, in 1982, The Society for Research into Higher Education stated that:

“The role of higher education is not the training of a professional élite, but the provision of opportunity and the regeneration of involvement in the arts for the broader population.” (Ball, Brinson et al. 1982)

The British orchestral musician has, since the opening of the Royal Academy of Music (RAM) in 1823, been trained largely through “conservatoire” teaching, i.e. the training for potential professional musicians has been undertaken in a specifically musical educational setting. In this aspect of education England was some way behind its European neighbours: the Paris Conservatoire, for example, dating from the 1790s. This in turn was modelled on the early types of music schools of Naples and Vienna, though the first formal conservatoire on modern lines in Italy opened in Milan in 1807, followed by Prague in 1811 and Vienna in 1817.

In England, some time before in the early 16th Century, church-run “elementary schools” offered tuition in “writing, grammar and song” (Fenlon, 1980). Fenlon further points out that:

“Although their influence was considerable, Henry VIII’s Act for the Dissolution of the Chantry in 1547 arranged for the confiscation of 2374 small foundations, excluding those attached to the Oxford and Cambridge colleges, St. George’s Chapel, Windsor and the colleges at Winchester and Eton. Many important composers were trained at the foundations which the act left unharmed. But however beneficial the act may have been for the royal finances, it impoverished English music education to an extent from which it began to recover only in the late 19th Century. The opportunities for ordinary people to learn music had been severely curtailed, and henceforward the grammar schools had to draw upon the meagre and usually inadequate resources in an attempt to provide some form of musical instruction.” (Fenlon, 1980)

The conservatoire system spread throughout Europe in the 19th century, though mainly in Italy and Germany. Williams (1992) argues that:

“Performance practice...as a discrete branch of study, belongs to the German conceptions of the Enlightenment categorisation (splitting up all human understanding into distinct categories) and post-Enlightenment education (training the young in this or that branch, theory or practice, thought or action). In the music studies of other, quite different cultures, such as 17th or 18th century England, the distinct but interrelated skills of performance, composition, theory and history had been assumed to be less separable. In England too, the interest in music earlier (even very much earlier) than that of the current period, whatever that was, has always been noticeable - one could

hear Corelli's concertos in London in the 1820's or harpsichord recitals in the 1880's - but the establishment of a systematic academic music study, with its categorisation of activities, belonged to the Germans or Austrians." (Williams, 1992)

Conservatoires now started to appear world-wide as institutions whose purpose was purely to educate those who wished to be trained as performing musicians. In Germany music colleges opened in Leipzig (1843), Munich (1846) and Berlin (1850); in Russia at St Petersburg (1862) and Moscow (1866); in the USA smaller music colleges opened in Chicago, Cleveland, Boston and Philadelphia. In Australia the first conservatoire appeared in 1891 in Melbourne. (Fenlon, 1980)

In London the RAM, with its Royal Charter given in 1830 by George IV, was not challenged until 1872 when the Church Choral Society and College of Church Music opened, to become the Trinity College of Music three years later. A few years later two more conservatoires came into existence with the Guildhall School of Music and Drama in 1880 and the Royal College of Music in 1883, although this institution had been opened some years earlier in 1876 as the National Training School of Music. A little earlier, under Queen Victoria and her husband the Prince Consort, the royal patronage of music had been at its height. The Prince Consort, as a trained musician under the German system, was highly influential and he strove to set and maintain new standards. He was critical of the RAM as a training establishment and this became apparent in 1854 when he presided over the purchase of a large part of land in Kensington, paid for from the profits of the Great Exhibition in 1851. The RAM applied for a new site and premises within the Kensington development, but no decision was made by the committee (headed by the Prince) and their application was effectively rejected.

In 1861, four years after the death of the Prince, the Society of Arts looked into the area of specialist music training both in Europe and in this country. The courses of the conservatoires in Berlin, Leipzig, Milan, Munich, Naples, Paris, Prague and Vienna were all analysed and compared. The RAM was also investigated and many of the leading musicians in London were consulted. When the committee published

its report, it was highly critical of the practices of the Royal Academy of Music.
(Society for the Encouragement of Arts, Manufactures, and Commerce, 1866)

The proposal for a new conservatoire on the Kensington site was revived in 1873. This was opened in 1876, next to the Royal Albert Hall and called the National Training School of Music (from 1883 the Royal College of Music). This building survives and is now occupied by the Royal College of Organists. Arthur Sullivan was appointed as the first principal, with a staff from London's foremost professionals, and eighty-two scholarships were available. When in 1878 it was proposed that the new school should merge with the Academy the latter refused, as at the time it would have meant losing its Royal Charter. Further developments at the National Training School included accepting fee-paying students as well as scholars and in 1883, with the Prince of Wales as its president, the institution changed its name to become the Royal College of Music (RCM) and moved premises in 1886 to its present position in Prince Consort Road. Students had to choose a principal study and a secondary study from organ, piano, harp, strings, wind instruments, or voice, as well as harmony, counterpoint and composition. Students also had to attend a weekly rehearsal of choral, orchestral and chamber music, and classes and lectures on harmony and history.

As these and other European and American conservatoires developed, they broadened their teaching scope. The early Italian conservatoires had been devoted to supporting only the very best instrumentalists, with the sole intention of turning out virtuosos. In contrast music education in the newer music colleges became more broadly based encompassing the whole of the playing and academic music-teaching professions.

Elsewhere in Britain other conservatoires began to establish themselves; firstly in Birmingham in 1886 with a Music School as part of the Midland Institute and in Manchester under the influence of Charles Hallé in 1893. Hallé had formed a professional orchestra in Manchester in 1857 which became highly regarded. As early as 1872 he had suggested that a conservatoire be built which was then supported by public subscription. When finally established, the Manchester College of Music -

later to become the Royal Northern College of Music - was at first staffed by players from Hallé's own orchestra.

Since these developments in the second half of the 19th century there has been in fact very little change in the basic delivery of music education in these establishments. Students choose a principal instrument, with some opting for the study of a secondary instrument, and they still attend weekly rehearsals of orchestral and chamber music with the accompanying diet of harmony and history. There have been additions to the options such as jazz and brass and wind band, but the basic philosophy concerning the training and education of aspiring professional musicians has remained intact.

Opportunities for orchestral playing have changed greatly over the past century or so, especially in the 20th century with the advent of recording, initially for records with later development into tapes and compact discs. Broadcasting and recording for film and television further enhanced the opportunities for orchestral musicians. Gerald MacDonald in his book "Training and Careers for Professional Musicians" points out that "...until the formation of the BBC Symphony Orchestra in 1930 there had been no full-time, salaried, symphony orchestra in Britain." (MacDonald, 1979); other orchestras, such as the Hallé and the Royal Liverpool Philharmonic had been in existence for some time, but were made up from players who were "part-time, ad hoc, fee-earning rather than salaried". Typically such orchestras were "seasonal orchestras, formed to play some twelve to sixteen subscription concerts annually in their home towns, repeating some of the concerts in other big festivals". MacDonald continues:

"Right up until the last war most of the players [from the Hallé and the Royal Liverpool Philharmonic Orchestra] were engaged for the summer season at one of the holiday resorts: Brighton, Harrogate, Scarborough, Torquay, Bexhill and others including Llandudno, where the late Sir Malcolm Sargent conducted some fifty concerts, each with a different programme every summer season". (MacDonald, 1979)

Whilst the provinces in the 1930s and 1940s provided opportunities for orchestral playing through the local philharmonic and concert societies plus the summer seaside orchestras, bread-and-butter work for the orchestral musician in London centred on the

theatres. Occasionally the better players would be approached by one of the impresarios to play for a concert hall engagement:

“Orchestras were assembled by the impresarios for a ‘season’ of concerts, often connected with the visits of distinguished composers like Haydn, Mozart or Mendelssohn. These impresarios knew all the best players - those who were adept from the experience and nature of their work in the theatre pit and the pleasure gardens. From this situation developed the deputy system - deputies such as pupils and friends took over in the theatre from any regular players engaged for the concerts.” (MacDonald, 1979)

Thus the young and bright orchestral player through the 18th and 19th centuries might find their first professional orchestral experience through the ‘deputy’ system. MacDonald continues:

“Similar situations persist in London to this day [1979]. For theatre pit read recording, film television and advertising studios. The players in the four major independent orchestras and many well-known chamber orchestras and smaller ensembles are fee-earning not salaried, and they derive much of their income from these lucrative fringe activities, public concerts remaining something of an artistic but comparatively unremunerative luxury. The deputy system, though better controlled by the parent orchestras, still persists.” (MacDonald, 1979)

MacDonald also makes reference to many young players starting their careers by being engaged by amateur orchestral and choral societies as “professional stiffening”. Today, students take advantage of this type of engagement whilst still at conservatoire in order not only to subsidise their grant but also to learn the repertoire and to profit from the experience. More recently John Westcombe in his book “Careers in Music” (1997) has further discussed the deputy system. “Clearly, the ‘extra’ or deputy work is usually the first step into the orchestral scene”. (Westcombe, 1997)

Today the musically talented student, who is just about to leave school and wants to continue his or her musical studies, has two options. One is to enter a university, where the emphasis of the course will lean towards academic work balanced by many opportunities for practical music-making. The second option is to enter a conservatoire where the main emphasis will be on performance. The student who is both academically and instrumentally sound may be faced with a dilemma as to which to follow.

Certainly they will be aware of the problems facing many students who go to a conservatoire in that the job prospects they face on completing their course are not favourable. Many employers however, regard a university degree in music as a valuable qualification. At the 1994 open day at Royal Holloway College, London University the Head of Careers stated that she always managed to place music graduates in employment – though often outside the music sphere. A very wide range of employers is quick to recognise the distinct advantages to be gained from employing graduates with a music degree. They possess a disciplined approach to their work, recognise the need for detailed analysis, have the ability to work as a team, and have a sense of value in the eventual end product. The university degree however, is not regarded as having any value at all by professional orchestras for performance employment.

Table 1 shows the results of the 1991 Census with regard to the employment of those with qualifications in music, drama and the visual arts, although it does not indicate from where qualifications are gained. It does highlight the expected high percentage of employment for these persons in education and music related industries (recreational and cultural services) but also shows the diversity of employment. The figures in the table are reflective of a 10% sample of the whole. One point of interest is, that of the sample, 54% are not employed in a cultural, recreational or educational area.

Table1: Summary of employment of qualified persons by industry.
Those with Music, Drama and Visual Arts qualifications.

	Industry divisions	Males	Females	Total
0	Agriculture, forestry & fishing	38	45	83
1	Energy & water supply *	25	18	43
2	Extraction & manufacture of minerals, ores and chemicals	82	83	165
3	Metal goods, engineering & vehicles	150	61	211
4	Other manufacturing	530	615	1145
5	Construction	109	32	141
6	Distribution, hotels & catering, repairs	505	849	1354
7	Transport & communication	84	80	164
8	Banking, finance, Insurance, business services & leasing			
81	Banking & finance	26	44	70
82	Insurance, except of compulsory social security	34	29	63
83	Business services	1186	769	1955
84	Renting of movables	14	10	24
85	Owning and dealing in real estate	17	28	45
9	Other services			
91	Public administration, national defence & compulsory social security	273	293	566
92	Sanitary services	7	14	21

93	Education	1300	1734	3034
94	Research and development	12	11	23
95	Medical and other health services, veterinary services	79	173	252
96	Other services provided to the public	179	236	415
97	Recreational services & other cultural services	1529	1303	2832
98	Personal services	64	53	117
99	Domestic services	1	13	14
0	Diplomatic representation, international organisations, armed forces	3	4	7

(Office of Population Censuses and Surveys and the General Register Office for Scotland, 1991)

* Including coal extraction and manufacture of solid fuels, and the extraction and processing of mineral oil and natural gas.

The choice of where to go for higher education for those who want to follow a playing career is easier for the wind and brass players. Given that a suitable teacher is available, they can undertake a university degree alongside the demands of learning to play their instrument, purely because of the physical impossibilities of practising for long periods of time. String players can, and are expected to, practise for several hours each day. Subject to the proviso that the student has to be careful not to avoid Repetitive Strain Injury (RSI) or other ailments such as tendonitis, it is possible for the string player to keep up a daily amount of practice far in excess of that which a brass or woodwind player can comfortably achieve. However, string players can, and do, complete university degree courses before undertaking employment as an orchestral musician.

The brass and wind players can perhaps more easily contemplate a more broadly-based university course than the string specialists, knowing that they will be able to fit in the demands of such a course alongside their need to practise, given that instrumental coaching of a suitable standard is available. In contrast, string players may feel that only a more narrowly focused conservatoire course would allow them sufficient time for the much longer periods of instrumental practice required.

An additional factor affecting choice may be that students who meet the requirements for university entrance may go for the “safe” option. With employment prospects as a professional musician being unfavourable, a university degree in music could equip them for later life and assure them a more secure future than a qualification from a conservatoire. Table 1 emphasises the point that many students who undertake higher education courses in a music related area eventually follow a different career path.

Research carried out over 15 years ago by the Society for Research into Higher Education found that:

“In spite of the passion with which many professionals invoke the importance of artistic discipline and training, experience suggests that there are students who will find it more in accordance with their own approach to the subject to take the more impersonal attitude offered by a university than the intensive atmosphere of the conservatoire.” (Research into Higher Education, 1982)

Also, a postgraduate year at a conservatoire in order to expand instrumental ability further can always be considered after completion of the university course while the reverse is not normally possible. Westcombe agrees that postgraduate training is a worthwhile undertaking, although he has not taken the Royal College of Music’s “Postgraduate Orchestral Musicians Pathway” course, started in September 1996, also into consideration:

“In a profession which is clearly seeking greater flexibility of approach and attributes, broadening your performance experience at a high level and taking part in Communication Skills such as that at the Guildhall School of Music and Drama (incidentally the only conservatoire currently offering a postgraduate course in orchestral training) will always be advantageous.” (Westcombe, 1997)

Other research (Smith, 1996) shows that, whilst it has always been accepted that there is stress on all music students, due to the intense competition for the few employment opportunities, there may be other more considerable stresses on conservatoire students hitherto unmentioned or diagnosed. Catherine Smith, herself a professional musician for thirty years, has for the past fourteen years been a counsellor and psychotherapist in one British conservatoire and over a period of three years she followed the progress of a whole intake (September 1989) through their course. Smith’s research, entitled “The Effects of Psychological Stress on the Success and Failure of Music Conservatoire Students”, was far reaching, and there are some significant findings and conclusions to be drawn from the results. The research also involved an initial interview with the students whose progress she tracked. Whilst my own research does not look at the musical background of instrumentalists, Smith reinforces my findings that many conservatoire students become disillusioned with their programmes of study and unhappy with the conservatoire establishment.

Smith's results show that gender and choice of instrument do not make any significant difference to students' musical or academic achievements, nor were there any significant differences in examination grades between those coming from the three main educational backgrounds of state, private or specialist schools.

In terms of their eventual career, the majority of both sexes (65% male and 52% female) aspired to be orchestral or choral performers. However the female students had higher career aspirations: 20% wanted to play chamber music and 16% to be soloists, whereas only 7% of the male students shared these options and tended to produce more "don't knows" - 14% to the female students' 7%.

Those, however, from UK public (i.e. private) schools were the least stressed when initially interviewed and had the best grades in their final Year 3 examinations. They seemed more confident socially, tended to look upon competition as a challenge and had higher career aspirations than others. Those from the state schools were more likely to fail their examinations or drop out, perhaps indicating that they had received inferior teaching or were not as well prepared socially and psychologically for the highly competitive atmosphere of the conservatoire. Smith also considered that they were possibly from a lower income background and therefore more likely to under-perform or drop out for financial reasons. The most startling indications in this part of her research were that those from the specialist music schools unexpectedly remained in third place in the instrumental examinations for all three years. The final grades were very close between groups and not significant but, theoretically, these students who had previously received several years of concentrated and good musical training ought to have been expected to have been well ahead of their peers. (Smith, 1995)

According to Smith, students from this educational background seem to have become known in the conservatoire for having psychological problems and being unhappy. They complain at first of the low instrumental standard, of not being "special" any more. From Smith's and other conservatoire counsellors' experience, students who enter specialist music schools at an early age arrive at the conservatoire depressed, suffer from low self-esteem, and cannot see themselves without their instrument, their only identity. They

seem unable to experience themselves as a person in their own right and they use their performance as self-validation. (Smith, 1995)

Following this study Smith took a further sub-sample of 32 students in order to define internal stress - i.e. the students' emotional and psychological reactions and symptoms of anxiety about their identity and their relationship with the conservatoire. At the initial interviews with the whole intake most students construed the competition of the conservatoire as a threat rather than a challenge. This was because life had now proved to be insecure and unpredictable and they were perhaps naturally apprehensive about the future. All 32 of the new sub-sample showed that, two years later, they experienced the management of the conservatoire as being unfriendly. In the Year 3 interviews the management were either unknown or denigrated as being ignorant about music, the profession, the student's existence, and what was actually going on in the conservatoire. More generally they were seen as being unsupportive and constrictive. (Smith, 1995).

Smith maintains that this tension between the conservatoire authority and the students/teaching staff is a paradoxical situation between two factors. Firstly, the conservatoire's unspoken expectation that those under its aegis will conform to its organisational needs and, secondly, the young musician's talent which is driven by internal motivation, stimulating them to perfect their art. Smith maintains that it is the latter which seems more effective rather than the resented external pressure imposed by the authority of the conservatoire.

"Communication within the conservatoire is poor. The professors are mostly performing musicians who teach whenever their busy schedules permit and so have little communication with the management. As it is impossible to get everyone together at any one time, information is passed by memo in the pigeon holes at the porters desk, by telephone and by word of mouth. In these conditions it is hardly surprising that there are constant breakdowns in communication between teaching staff, management and students. The organisation, which is doing its best to train professional emotional communicators, is designed in such a way that it cannot itself communicate, leading to feelings of isolation and distrust amongst the student body." (Smith, 1995)

Over recent years there have been changes in the British education system which have influenced the decisions of prospective professional musicians, changes in the delivery

and requirements of GCSE and “A” level Music for example and the massive expansion and broader scope of music-related courses in the polytechnics and universities.

With the full implementation of the newly established National Curriculum for state schools in the UK in September 1992, music became a key area of focus for music educationalists. From the narrow confines of what was a very unstructured provision came the total reconstruction of music education in the classroom. All state school education was now divided into five clear divisions within a 13-year programme, the first four called a “Key Stage” and the last “Post 16 Education”:

Key Stage 1	Years 1-3
Key Stage 2	Years 4-6
Key Stage 3	Years 7-9
Key Stage 4	Years 10-11
Post 16	Years 12-13

Music became one of the “Foundation Subjects” which schools were legally obliged to teach within the new structure through Key Stages 1 to 3 as laid down by the National Curriculum Council.

Considerable discussion eventually led to the subject being assessed through two Attainment Targets with each target having defined strands. The National Curriculum Council’s document “Music in the National Curriculum” (1992) lays out the structure:

“AT1 Performing and composing. The development of the ability to perform and compose music with understanding.

AT2 Listening and appraising. The development of the ability to listen to and appraise music, including knowledge of musical history, our diverse musical heritage, and a variety of other musical traditions.

An integrated approach to the teaching of the two AT’s is required. The AT’s constantly intertwine in all music lessons. The expectation is that more attention be given to the practical elements in the teaching and learning of music. It is intended that the assessment order will weight the AT’s two to one in favour of the first. This should act as a guide to the relative emphasis given to the practical work on the one hand and knowledge and appreciation of music on the other.”
 (National Curriculum Council, 1992)

The university examination boards for GCSE and “A” level had for some years previously been turning away from the traditional narrow confines of western classical

music to include studies on, for example, world music, pop and jazz. Most examination boards for GCSE now have four papers - a practical or performance paper, a composition paper and two listening papers. "A" level examinations in music now include optional papers on music technology and performance alongside the more traditional history and set works, while aural papers have been expanded to include a second part in which listening skills are tested across the many differing forms of music. The London University Examinations Board has an "A" level paper aimed at performance specialisms, although some universities will not accept this option for entrance purposes and others demand a higher grade for entry if students are offering it.

When, in the 1990's, polytechnics were incorporated into the higher education system and permitted to call themselves "university", other university courses became much broader. Many polytechnics had moved away from the more traditional pattern of courses offered by the universities; firstly so as not to compete but secondly to offer a more vocational approach to areas of the music profession, including performance and technology. Leicester Polytechnic, now De Montfort University, was a case in point, while The City University offered a BSc in Music – one of the first of many universities to do so. This broadening of courses also had the effect of making the longer established universities look at what they had to offer. They responded by also offering modules and courses as alternatives to their more traditional lines of study.

More recently, the future of the orchestral player was not helped by the Arts Council's proposal in July 1993 to withdraw funding from two of the four London orchestras, leaving only the London Symphony Orchestra and a possible merged orchestra from some, or all, of the London Philharmonic Orchestra, the Philharmonia and the Royal Philharmonic Orchestra. The Arts Council then appointed Sir Leonard Hoffmann to chair a committee which would advise the Arts Council as to which of the orchestras should be funded following submissions from these three orchestras to the committee. Eventually, in December 1993 Sir Leonard's report was presented to the Arts Council. The final paragraph reads:

"The outcome is thus rather an anticlimax, we are unable to offer the Arts Council the clear advice for which it asked but this is a matter of great importance not only to the orchestras and their members, but also the musical life

of London and the nation. We did not think that we can advise what the majority of us in all good conscience would regard as an arbitrary choice. If such a choice has to be made, it must be made by others. We comfort ourselves with the thought that we have provided the Arts Council with a good deal of independently assessed material on the three orchestras which may assist it in forming its own view and deciding how to proceed.” (Hoffmann, 1993)

Further to this the Arts Council decided to carry on funding all three of the orchestras. The Philharmonia and the London Philharmonic Orchestra received £700,000 each, with another £400,000 paid to the South Bank Centre for the London orchestra residency (in effect for the London Philharmonic Orchestra). The Royal Philharmonic Orchestra received £300,000. Both the Philharmonia and the London Philharmonic Orchestra were granted £250,000 by the Musician’s Union, as interest-free loans over a five-year period. This was to assist with financial temporary problems and to offset the de-stabilising effects of the Hoffmann Review which, due to the uncertainty of their futures, had reduced their sponsorship income and number of engagements.

Two years later, in 1995, the Arts Council/ BBC Review of National Orchestral Provision was published. The review opened the door for a barrage of comment and criticism covering all aspects of the orchestral industry. The Consultation Document raised a number of “Agenda Questions”, the final one headed “Creative Co-ordination”. This part of the document included several questions that relate to this thesis. It quickly becomes apparent from the responses the belief is that it is not just the conservatoires which need to change their approach to orchestral training. In the document, views are strongly voiced by the training establishments about the professional orchestral scene in the United Kingdom. In the Report of the Consultation on the National Review of Orchestral Provision (Ritterman, 1995) one conservatoire comments: “Orchestras now need to find the will, time, resources and imagination to build on opportunities for personal, artistic and organisational regeneration. Perhaps, most importantly, the motivation for change and renewal must come from within the orchestra itself”. (Ritterman, 1995)

Within the same document, however, many respondents felt that the current training priorities in the conservatoires need to change in order to respond to the increasing diversity of the working patterns in the professional orchestras. Several mention that the

conservatoires need to move beyond the narrow view of technical excellence and to look for a broader, more flexible and creative approach. It is also considered essential that young musicians about to enter the music profession are given an education wide enough to enable them to have the necessary skills and attitudes to be able to function effectively in response to the new demands on and opportunities for the orchestral musician. (Ritterman, 1995). The same perceptions are echoed in the 1995 "Statement of Common Concerns and Objectives by the Regional Contract Orchestras of England."

"Musicians must become expert communicators and flexible in their working practices...It will require establishing different career expectations and new patterns of training for musicians in schools and music colleges." (Davison, 1995)

There is much reference in the Davison document concerning the need for improved dialogue and communication between the orchestras, conservatoires and other establishments within the profession. He continues:

"from players, orchestras, conservatoires and some professional bodies comes a shared view that the skills and experience required for education and outreach work need to be developed as part of musicians' initial training". (Davison, 1995)

Ten years earlier, at the 1985 conference for the National Music Council (NMC), a paper was given by John Hosier, the Vice-Chairman of the United Kingdom Council for Music Education. He pointed out that, in his opinion, although there were higher standards of technical achievement and performance by music students leaving conservatoires, these were being overshadowed by a downward spiral of opportunities to perform in conventional venues, and that the forthcoming challenge for musicians was to create new audiences. He went on to say that the conservatoires were not responding to this, as the training remained narrow and they were unaware of the changes taking place in the wider educational and artistic communities. In a key message about the changing role of the musician he said:

"Performers in the year 2000 may well have assumed a different role in the community, enabling them to communicate directly with a much wider range of society. Certainly the new role cannot help but make them better performers." (Hosier, 1985).

It is generally assumed that in the ten years since the talk was given, the opportunity for the orchestral musician continued in its downward spiral; but was this indeed the case, or was it more correct to say that whilst some of the more conventional orchestral opportunities diminished, others increased?

Ten years after Hosier's lecture, Professor Peter Renshaw, Head of the Performance and Communications Department at the Guildhall School of Music and Drama, delivered a talk for the NMC 1995 conference, using Hosier's paper as a starting point. Renshaw commented first on perceived changes in the nature of the orchestral performer, referring to Ernest Fleischmann's "community of musicians" in his article "The orchestra is dead. Long live the community of musicians." (Fleischmann, 1987) and to a comment by Pierre Boulez: "I view the orchestra as an ensemble of possibilities [that does not] exclude anything". Renshaw continued by saying that his own perspective is that the orchestra should be seen as "an integrated community of musicians and management, aiming to serve the widest possible community...acting as a flexible creative resource, responsive to changing cultural, educational and performance needs", but that this would require "a supportive system of professional development for orchestral musicians and management". Renshaw maintains that this would lead to:

"personal and artistic regeneration [which] would enable each player to feel valued as an individual working within a dynamic, creative community of musicians which is responsible for its own continuing development and for the developing needs of the wider community." (Renshaw, 1995)

Following the 1994 BBC/Arts Council of England consultation document "National Review of Orchestral Provision" and the subsequent 1995 "Report of the Consultation" containing the summary of responses, the indication was that the professional orchestras too were aware of a need for clarity of purpose, saying that:

"...strategic purpose needs to come from within the organisation
...orchestras need to be able to articulate their artistic objectives and understand the context in which these can be achieved." (Ritterman, 1995)

One of the recurring themes indicated at the beginning of the Report is the "importance of education and outreach work [and the] need for appropriate training".

Renshaw's address to the NMC 1995 conference maintained that musicians and orchestral management need to explore the links between the performer, composers, audiences and the wider community. Moreover, they should look at performance links between classical and popular music, European and world music, and traditional sounds and music technology. More account could also be taken of other art forms within an orchestral context. Lastly, technical skill, interpretation and creativity should offer a greater challenge on an individual basis as well as within the orchestra as a whole.

For all this to be accomplished, however, Renshaw concluded that arts organisations would need to pay much greater attention to the training and continuing development of both musicians and management. He added that if this was not urgently addressed then there would be a real danger that increasing numbers of musicians would become unemployable.

The Ritterman report notes that submissions from the conservatoires point to both the 1994 and 1995 Conferences of the Association of British Orchestras as indicating that managers and players in the profession are not aware of the changes in curriculum in conservatoires over the past ten to fifteen years, or of the amount of orchestral training now regularly taking place. (The survey of current orchestral musicians carried out for this showed that some respondents were very clearly basing their opinions of current training on their own experiences 20 or even 30 years ago.)

This research shows, however, that whilst there are more orchestra-based initiatives and schemes for "side-by-side" training, the actual numbers of students involved are relatively small - in each conservatoire no more than six to eight students each year.

The conservatoires equally stress that it is not possible to replicate the conditions of a professional orchestral player within a conservatoire, maintaining that "the quickest and most beneficial training happens within a professional context where a 'trainee' is surrounded by professionals of varying degrees of experience". Further, whilst orchestral training is a key part of the current conservatoire curriculum, it is only a part of a wider

musical education and framework for turning out what the institutions consider to be a rounded musician. (Ritterman, 1995).

It was noted too in the Ritterman Report that working with “active professional musicians” is a source of motivation and inspiration for all students but achieving this entails providing regular opportunities for students to have direct contact with working orchestras and successful orchestral musicians. Further encouragement and development of students and professionals working together, requires funding to support it. The conservatoires emphasise the view that there is scope for increased dialogue between the Arts Council, the BBC and the educational bodies to explore ways of bringing professional training and the professional orchestral world into closer contact. It was suggested by respondents to the consultation document that there should be a training element included as part of the brief of publicly funded orchestras, opera and ballet companies. (Ritterman, 1995). One respondent concluded: “Since the Arts Council has made education, in its widest sense, an important factor in assessing the strength and vitality of its clients, there is no reason why the BBC should not join with the Arts Council in building a training ingredient into the brief of its orchestras - to actively encourage - and resource - apprenticeship programmes.” (Ritterman, 1995). Another submission added: “orchestral training must not be considered as the exclusive domain of the concert platform. The opera and ballet pit, recording and broadcasting studio are every bit as important - perhaps more so in training needs as these are the areas seldom experienced prior to college and (with the exception of opera) given only limited scope in the conservatoire.” (Ritterman, 1995)

Nevertheless, within the Ritterman Report the comment again appears that advanced musical training only favours the few, that areas of performance and other aspects of being a professional musician are hierarchical and that fundamental changes in attitude are required:

“The whole educational system, and high profile career-launching competitions, not just the conservatoires, can induce the belief that a solo career is the pinnacle of the profession. But these views can be sterile. Those who become]...teachers, animators and rank and file players can sometimes feel that they have somehow failed and are “second class citizens” in the music profession. They must be – and feel – valued in their own right.

...a careful balance needs to be struck – on one hand, there's the issue of standards: on the other, there's the sort of training that encourages students to focus on, and aspire only to instrumental virtuosity, an approach likely to produce musicians who miss the boat and the jackpot at the same time.” (Ritterman, 1995).

The same respondent to the report further commented that the training system in this country is “predicated on failure” and that “the environment [is] not conducive to cultivating the good communication skills essential for musicians working within the community”. (Ritterman, 1995)

These views were echoed by the Musicians' Union, who in their Interim Response to the BBC/Arts Council Review state:

“We agree with the final paragraph on page 17 of the consultative document that ‘it is evident that the support of orchestral musicians and the quality of British orchestras depend on improving orchestral training through schools and colleges.’ ” (Musicians' Union, 1994)

The Ritterman Report in itself highlights the differences of opinions and views held between the training establishments and the orchestral profession. The document does not contain a single reference to a consensus of thought on aspects of training within the conservatoires.

This present survey confirms the existence of that situation, even to the point of identifying lack of cohesive support within the music colleges themselves, professor to professor, and academic staff to administrative staff.

1.3 PREVIOUS RESEARCH ON THE TRAINING OF ORCHESTRAL MUSICIANS

The research for this thesis follows on from two principal reports undertaken by the Calouste Gulbenkian Foundation: the first in 1965 entitled “Making Musicians”, chaired by Sir Gilmour Jenkins and the second in 1978 called “Training Musicians” chaired by Lord Vaizey. Subsequent to these there have been a number of other reports and studies which are also relevant to the areas of research in this thesis.

It is necessary to divide the area of research into three parts and to deal with each separately. The first area concerned with orchestral training is “Pre-Graduate” and for the purposes of this thesis deals with an age range of 14-18. For the most part this refers to the opportunities offered by youth orchestras at county and national level. Secondly, “Graduate” training, encompassing higher-education courses in music colleges and universities. Thirdly, “Postgraduate” provision which includes opportunities available to those students who have already completed a course in higher education.

It must first be stated, however, that the two reports undertaken by the Calouste Gulbenkian Foundation are linked. The reasons for the second report are stated in the “Chairman’s introduction”:

“...while it [the 1965 Report] was welcomed, large parts of its central proposals were never implemented. We suggest in our Report reasons for this; I think they can be boiled down to two – first, that it seemed that the proposals entailed considerable public expenditure at a time when the government was going through one of its recurrent financial crises, and, second, that it proposed reorganisation of the London music colleges in a way that ran counter, not only to their entrenched independence, but to the main thrust of public policy in the field of higher education, with its emphasis on greater development in the regions.

However by 1973 it became apparent that the position which had led to the setting up of the Gilmour Jenkins Enquiry had not merely not improved; it had deteriorated. There was a feeling that the training of professional musicians had not changed to meet employment needs; and there was a sense of malaise in some sectors of the profession – a paradox at a time when the reputation of British music has never stood higher. Accordingly the Foundation responded to the request of the profession for a further enquiry and this present Committee was established.” (Calouste Gulbenkian Foundation, 1978)

The 1978 Gulbenkian report was a much wider document than its 1965 predecessor covering all musical training from the age of five.

The report also gave the music profession an opportunity to share its own thoughts regarding the training opportunities for musicians on offer at that time. This was a chance for many of those involved in the music profession, as a whole to say what was good or not so good with the system and how it could be improved. Appendix A of the report lists over 250 individuals and organisations who were consulted or gave evidence or information.

There were seven terms of reference for the Gulbenkian committee to follow, of which one is directly relevant to the area of this current research:

“iv) in particular to consider present provision in music colleges and elsewhere for the training of instrumentalists and singers (whether concert soloists, opera performers or orchestral players), conductors, composers and music teachers.” (Calouste Gulbenkian Foundation, 1978)

The introductory chapter of the report underlined the state of the music profession as it was then in 1978. Under the heading “Orchestral playing as a career” the report explains that:

“One of the prime movers in urging that this present enquiry be set up was the Association of British Orchestras. Its concern was that its members were unable to obtain sufficient recruits of the required standard - particularly string players - and the training of those that they did take was, in their view, incomplete. Part of the answer to this problem seems to be not so much that there is a shortage of potential orchestral players, but that some of the best of those who are available do not want to play in an orchestra, because it is a form of music making that does not appeal to them. Although there are often a large number of applications for orchestral vacancies, in some cases these posts have been left unfilled because none of the applicants have been of a high enough standard. In addition, however, there are shortcomings in the life-style and career opportunities available to an orchestral player - particularly string players - and we feel that if these are to be identified and remedied, this would go much of the way towards making an orchestral career more attractive to the young musician.” (Calouste Gulbenkian Foundation, 1978)

These “shortcomings” are listed two paragraphs later. Firstly for the self-managing London orchestras they are:

“...only token pensions or sick pay, little long term security, playing a limited and often repeated repertoire and the too frequent necessity of working three session a day.” (Calouste Gulbenkian Foundation, 1978)

and in the contract orchestras:

“...the major problems include the relatively low wages...the often inadequate performance and rehearsal conditions and the fact that the job entails a good deal of travelling.” (Calouste Gulbenkian Foundation, 1978)

The concept that orchestral playing, as viewed by conservatoire students and further promoted by some conservatoire professors, is third best to being a soloist or quartet performer is a recurring one throughout this thesis. This is especially relevant for string players and to some extent is founded on truth. The Gulbenkian Report of 1978 briefly touches on it, as can be seen in the statement above, but offers no reason or solution for it. For string players, however, much of the reasoning behind this attitude can be attributed to the loss of personal initiative when performing within a large symphonic string section. As a soloist, a player has almost total control of the work being performed, whilst a quartet or chamber musician collaborates with the others in the group. For wind and brass players this individual control is still possible to some extent in a symphony orchestra, but the strings are almost always being subjected to someone else's musical ideas and competence.

The research for this thesis has shown that the Association of British Orchestra's concerns of 20 years ago expressed in the Gulbenkian Report, are still very much at the core of orchestral recruitment. Several points from the 1978 Gulbenkian Report are pertinent in relation to what was considered necessary almost twenty years ago and are being re-visited and re-tested in this thesis.

One of the leading practitioners in the field of training orchestral musicians, Peter Renshaw, the Head of Performance and Communication Skills at the Guildhall School of Music and Drama, has quite recently stressed that the initial training that students receive at a conservatoire needs to change, in order that their development reflects what Renshaw believes to be a changing culture for orchestral musicians. He perceives the current training fosters a rather narrow view, emphasising the teaching of technical expertise which results in “artistic tunnel vision and a lack of concern for the creativity,

flexibility and breadth of outlook that are necessary for music to be a living force in society". (Renshaw, 1995)

Renshaw argues that the conservatoires need to broaden their environment in order that students may develop skills which are concurrent with the needs of the music profession. He also believes that the conservatoires need to establish "a strong culture in which teaching, performance and research are given the opportunity to feed off each other". (Renshaw, 1995). This would entail the development of a new learning environment which, to be effective, would need all members of the conservatoire - managers, teachers, artists and students - to have a shared interest "characterised by open participative management and collective critical discussion." He maintains that "historically, critical self-awareness and organisational self-scrutiny have never been central to their institutional culture". He concludes "...it is little wonder that students remain culturally and psychologically adrift, often lacking any sense of connectedness, social responsibility or wider contextual perspective". (Renshaw, 1995)

Pre-graduate

County and national youth orchestras are a great influence on the potential professional musician, being the only opportunities for the advanced student musician in this age group to play orchestrally at a high level and with professional training.

The 1965 Gulbenkian Report contains only one paragraph which has direct reference to youth orchestra training. It states:

"For those who are able at an early age to fix their ambition on an orchestral career, a useful grounding can be given during school age in the various youth orchestras, some of which are organized by Local Authorities." (Calouste Gulbenkian Foundation, 1965)

The 1965 report had also pointed out the inadequacy of conservatoire courses, not only in terms of the time allotted within the course, but also of their duration.

"...a course of four years may be sufficient to give them the basic equipment. Two more years of advanced study under guidance will then be required for the limited number whose talent is outstanding. We must therefore accept the fact that at least six years of study after leaving school will be needed for the training of a performer of professional standard... Those who decide to work for an orchestral career should be encouraged to regard it as an objective

worthy of their best endeavours and should have a greatly increased amount of rehearsal time both in full orchestra and in sectional practice under experienced orchestral principals." (Calouste Gulbenkian Foundation, 1965).

In the 1978 report a key comment was made in the chapter entitled "Training the School-Age Musician":

"The real value of the youth orchestras for the young performer is in the detailed teaching by experienced coaches in the sectional rehearsals and in the full orchestra sessions taken by professional conductors and other musicians experienced in the training of orchestras." (Calouste Gulbenkian Foundation, 1978).

Later in the 1978 Gulbenkian report the first significant conclusion was presented:

"...we feel that for the average potential orchestral performer it is often just as important that full time professional training should be provided at 16 to 19." (Calouste Gulbenkian Foundation, 1978)

The report argued that undertaking specialist training in a school 6th form or college which offered a full timetable of orchestral training and teaching of uncompromising standard ought to eradicate many of the bad habits identified among students arriving at a conservatoire at the age of 18 and that such students would have already received a solid grounding in orchestral training. (Calouste Gulbenkian Foundation, 1978)

The 1978 Gulbenkian study further argued that setting up an orchestral foundation course at 6th form level would not only cater for those students wishing to do "A" level music, but also for those who were unable to do so owing to teacher shortages or lack of specialist student candidates. The main emphasis would be on preparing students for the conservatoires or universities.

This view of the value of youth orchestras is also stated by MacDonald (1979): "At the school stage youth orchestras provide one of the most encouraging developments on our national scene for young musicians". A decade later this was still the case when research by Cleave and Dust (1989) into the schools' instrumental music services found that:

"The vast majority of LEAs (93%) had youth ensembles (orchestras, bands or choirs) at county or borough level. The county youth orchestra, for example,

often represented the top of a pyramid of groups through which children progress, usually with keen competition for places." (Cleave and Dust, 1989)

In a much more recent publication Westcombe also points out that "Many aspiring orchestral players will have started thinking about a professional career while in senior positions in the excellent LEA youth orchestras". (Westcombe, 1997).

Graduate Training

Both the 1965 and the 1978 Gulbenkian reports comment on the admission rate and the size of the London conservatoires. The 1965 report had recommended that:

"...we should like to see the Royal Academy of Music and the Royal College of Music reducing their student intake so as to bring their numbers down within three years to approximately 400 in each. This would enable them to raise standards for admission, to intensify the tuition and supervision given to a reduced number of students and to ease the pressure on accommodation for teaching and practice." (Calouste Gulbenkian Foundation, 1965)

Later in 1978 the Gulbenkian Foundation made a similar recommendation regarding the issue of admissions and size of the institutions but this time supported the statement with reference to job prospects:

"One question that is central to our Enquiry and to which we have given a great deal of thought is whether the music colleges, and particularly the London colleges, are training too many students bearing in mind the number of jobs available in music." (Calouste Gulbenkian Foundation, 1978)

Although this statement was intended to cover all aspects of music, it is particularly relevant to the field of orchestral playing.

The 1978 report then comments that "little reduction of the kind recommended by the 1965 Enquiry has taken place" and gives the following figures:

	<u>No of full-time students</u>	
	1965	1978
Royal Academy of Music	753	c650
Royal College of Music	673	673

(Calouste Gulbenkian Foundation, 1978)

At the time of this research (1997) the Royal Academy of Music has 496 full time students and the Royal College of Music 550 and, whilst this is a significant reduction in both establishments, it has not reduced to the recommended 400 proposed in the 1965 Gulbenkian Report.

With the reduction in playing opportunities, especially in the BBC in the number of its house orchestras in 1982, the number of available orchestral positions has diminished. Nevertheless, the numbers of orchestral musicians training at conservatoires is still significantly higher than the number of vacancies. In addition to the number of students on roll at the Royal Academy of Music and the Royal College of Music, at the present time there are also the following numbers on full-time study programmes with principal study on an orchestral instrument:

Royal Northern College of Music	427
Birmingham Conservatoire	199 (British students only)
Trinity College of Music	488
The Guildhall School of Music and Drama	659

In its chapter on “The Music Colleges” under the paragraph “Orchestra training” the 1978 report claimed that the most frequent criticism of training in the conservatoires concerned orchestral playing. The report concluded that many string players were almost entirely occupied with training for a solo career, though at the end of the training period very few students actually became soloists; the majority were employed as orchestral players or instrumental teachers. Such criticisms were reported not only from the orchestral employers but also from students and former students of the conservatoires. (Calouste Gulbenkian Foundation, 1978). The study later proposed that:

“...if the standard of orchestral training in the colleges is to be improved then, in our opinion, two things have got to happen. First, orchestral playing has to be given a high priority within music college in terms of the amount of time allotted to it...and secondly the colleges must be able to make effective use of good coaches and conductors.” (Calouste Gulbenkian foundation, 1978)

Graduate opportunities and options have changed too since the publication of the 1978 report. The Royal Northern College of Music has now become well established alongside the other conservatoires, and, unlike some of its London-based counterparts,

who have not sought university affiliation, has forged strong links with the University of Manchester which validates their new 4 year BMus Honours Degree. The 1978 report did suggest that the two London conservatoires with royal charters, i.e. the Royal College of Music and the Royal Academy of Music, should become either monotechnics or become colleges of London University. The Royal College of Music has remained independent, still awarding its own qualifications but the Royal Academy of Music courses are now validated by London University and it has developed a link course with King's College, London University.

Post-graduate training

Another Gulbenkian proposal was to extend music college courses in order to develop a centre for advanced orchestral study. This observation was stated in both reports.

In 1965 the Foundation points out:

“We do, however, urge that the colleges in London should consider doing more to pool their resources and the services of the best of their teaching staffs in support of an advanced department common to them all...and selected orchestral players might form a combined advanced student orchestra to be regularly rehearsed in as wide a repertoire as possible by a permanent conductor.” (Calouste Gulbenkian Foundation, 1965)

Reference has been made earlier to the diminution of playing opportunities for the student leaving conservatoire and this too was a feature of the 1965 report:

“On completion of formal education, a player must put his training to the test of practical experience and of the necessity to earn his living. For the orchestral player, openings have become more limited owing to the disappearance of the many provincial spa and seaside and theatre orchestras that once were able to give him employment. Potential orchestral employers are well aware of this, and remedial measures are being considered...the BBC itself has given a lead by announcing its intention to form a training orchestra of sixty-nine players on contract for three years.” (Calouste Gulbenkian Foundation, 1965)

The BBC Training Orchestra, later changing its name to The Academy of the BBC, was formed in 1966 and based at Bristol. Its function was to “Provide intensive orchestral experience immediately following an instrumentalist’s course at a school of music” (Calouste Gulbenkian Foundation, 1978). Players were placed on contract for a minimum of one year to a maximum of three. Initially they were paid at a rate close

to that of the professional rank and file but later this was substantially reduced and in 1972 the size of the orchestra was dropped to 35. From that time onwards the future of the orchestra looked more and more insecure, as the 1978 study noted:

"Early in 1974 the BBC began again to consider the future of the orchestra, consulting - informally - both the Arts Council and the DES. In March 1975, the Musicians' Union was informed, officially, of the BBC's regret that, after September 1977, it could not continue to administer and finance, without support from the musical profession, what it felt should be a 'national training orchestra'. The ABO was given the same information in December 1975. The Academy was in fact wound up in June 1977, when it became no longer viable." (Calouste Gulbenkian Foundation, 1978)

By 1978 there were two other such projects in the pipeline: one at the Royal Northern College of Music with the possible help of the BBC; and a second at Goldsmiths' College, London University, following discussions between the BBC, Musicians Union, the Association of British Orchestras and the Arts Council of Great Britain. In fact the Manchester project never got off the ground and the Goldsmiths' College centre, named the National College for Orchestral Studies, floundered after three years. Nothing on a national level has been started since.

Chapter 6 of the 1978 Gulbenkian report, covering "Advanced training", referred to much evidence about the gap between the standard reached by most of the conservatoire students and the standard actually required for work in the professional orchestras. It further noted the loss of many of the opportunities once available to students and those early in their careers in the way of seaside, spa or municipal orchestras. The Gulbenkian team recommended the setting up of a committee with representation from the Association of British Orchestras (ABO), the Musicians Union (MU), the Incorporated Society of Musicians (ISM), the BBC, the colleges of music and the government to examine proposals for a national training scheme. Margaret Thatcher MP, as Secretary of State for Education and Science (1971-74), had earlier made it clear that any sort of vocational training that went beyond what can be expected of the existing educational system would have to be supported financially by the employers. Even after the change of government in 1974, the Department of Education and Science (DES) position did not seem to have altered, despite the argument that the arts do not have the same potential for funding as do

industry and commerce. In addition, the subsidies received by the professional orchestras were already inadequate in relation to the demands on their services.

In 1990 the colleges of music in London were again reviewed. This time the review was carried out by The Polytechnics and Colleges Funding Council (PCFC – now the Higher Education Funding Council for England) with a Committee of Enquiry chaired by the Earl of Gowrie. From April 1989 the responsibility for the funding of the Royal Academy of Music, the Royal College of Music and Trinity College of Music passed from the Department of Education and Science to the PCFC. At that time the PCFC funded non-university higher education in England.

Chapter one of the review identifies the “Nature of the Enquiry” with regard to the terms of reference, background and key issues. The report states that its terms of reference are:

“Having regard to:

- (a) the separate traditions and different facilities of the three institutions...and
- (b) the need to maximise the efficiency and effectiveness of the provision for music education.”
(PCFC, 1990)

However, the main thrust of the review was to look into the possibility of merging the RAM and the RCM. At that time, Trinity College of Music was considering relocating to Bristol and was also developing what the report terms “a more broadly based training”. The background to this review refers to the two Gulbenkian reports of 1965 and 1978 listing the main recommendations from each, including from the 1978 report that “...orchestral playing should be given a higher priority within conservatoire courses in terms of the time allotted to it.” (PCFC, 1990). Also referred to, this time from the 1965 Gulbenkian report, is that:

“...the way should be prepared for the creation of a single National Conservatoire in London for higher and advanced studies by an amalgamation of the Royal Academy of Music, the Royal College of Music and Trinity College of Music in a new building designed for the purpose...” (PCFC, 1990)

The report identified five key issues, which they considered needed to be addressed. These were:

- “(a) whether the standards of training in the three London conservatoires might be raised;
 - (a) whether the conservatoires represented a cost effective use of public money;
 - (b) whether their activities were realistic in terms of the employment needs in the music profession;
 - (c) whether there was room for three conservatoires funded by PCFC in London;
 - (d) whether scope existed for increasing the international appeal and reputation of the conservatoires.”
- (PCFC, 1990)

Part of the undertaking of the review was to consult as widely as possible. Each of the conservatoires being observed was asked to provide written evidence to the Committee and then each of these conservatoires hosted a meeting at which a presentation was made to the Committee. This gave the Committee the opportunity to meet with staff and students of the conservatoire and to view the premises and facilities. The students' unions of the conservatoires also produced written evidence and gave separate presentations.

The Committee invited other interested organisations to submit written evidence including:

“...other conservatoires; polytechnics, colleges and universities offering advanced music courses; orchestras, opera houses, concert agents and others concerned with the employment of performing musicians; and others with an interest in the professional training of performing musicians.” (PCFC, 1990)

Appendix D of the report lists those who submitted written evidence. This amounted to 10 polytechnics and colleges, 18 universities, 14 employers of performing musicians, 15 artists' agents, 8 employers of non-performing musicians and 15 organisations and individuals also with an interest classed as “others”.

The report raises a number of issues, a few of which are relevant to this thesis. Firstly the review takes forward from the Gulbenkian 1978 report the notion that there are too many full-time students at the Royal Academy of Music and the Royal College of Music. Whilst from the figures provided, both establishments can be seen to have

reduced the number of undergraduates, there was at the same time an increase since 1965 in the number of students undergoing postgraduate training.

Table 2: Student numbers at the Royal Academy of Music and the Royal College of Music.

RAM	1965/66	1975/76	1985/86	1986/87	1987/88	1988/89	1989/90
Undergraduate	658	493	427	394	357	314	353
Postgraduate	95	160	164	206	211	204	161
TOTAL	753	653	591	605	568	515	514

RCM	1965/66	1975/76	1985/86	1986/87	1987/88	1988/89	1989/90
Undergraduate	624	488	449	422	412	370	365
Postgraduate	64	185	154	153	154	157	155
TOTAL	688	673	603	575	566	527	520

This still falls short of the 1965 Gulbenkian recommendation that the student role should decrease to approximately 400 in each of the conservatoires.

Secondly, both the RAM and the RCM comment on their links with the orchestral profession although there is very little detail. The RAM explains:

“Many instrumental teachers are employed by the London orchestras, and there are close links with the Philharmonia Orchestra and Chorus.”
(PCFC, 1990)

The Royal College states in its written commentary:

“There are informal links with all the major orchestras, of which many of the instrumental teachers are members, and there is an educational attachment to the London Sinfonietta.” (PCFC, 1990)

There is no further expansion of these statements with details regarding what is happening with each of the links.

Thirdly, attention is drawn to the concern shown by the respondents in the decline in peripatetic instrumental teaching for school-aged children.

“The quality and quantity of pre-conservatoire training should be improved: this implies more rigorous teacher-training and better opportunities for children.” (PCFC, 1990)

The report also states

“The consequence of inadequacies in pre-training is that, although the number of students auditioned exceeds some ten times the number of students accepted at each conservatoire, there is a concern about standards. Many of those who have put evidence to us have questioned the quality of musicianship of students at the outset of their training and the quality at the end of the course when they seek employment as performers.” (PCFC, 1990)

Later in the report there is reference to better training in teaching skills at the conservatoires to help raise the standard of playing among children. There is a submission to the report from the European String Teachers’ Association who comment:

“The majority of string students entering the conservatoires state a wish to perform as orchestral or chamber music players. Few at this stage express an interest in teaching, which is generally regarded as the occupation of a failed performer. However, in the long run, virtually all conservatoire trained musicians do teach...” (PCFC, 1990)

The report later recommends that the conservatoires should include instrumental teaching as part of the course for all performers and that the conservatoires should consider the possibility of using the expertise of other higher education institutions.

There is, however, in addition, a significant part of the report that refers to orchestral training itself. Two major paragraphs confirm that this part of the conservatoires’ provision is considered by the profession to be falling short of their requirements:

“Several of those who gave evidence, and in particular the orchestras, put the view that the conservatoires do not adequately prepare students for orchestral life. The orchestras say that while the main characteristics looked for in recruits are technical ability and musicianship allied to sight-reading ability, the ability to play in an ensemble and an interest in a broad repertoire are also important. They allege that the conservatoires concentrate too much on solo skills and do not provide sufficient experience of orchestral playing to develop the necessary ensemble skills. They also believe that senior students, especially string players, would benefit from access to an orchestra to gain practical experience.

We note the criticisms from within the music profession that the conservatoires do not place sufficient emphasis on orchestral training. Whilst this may to some extent be true, many students already exceed the average of

9-12 hours orchestral work a week which is considered the maximum desirable to maintain a balance of activity within the courses. The orchestral training that exists, however, is not always effective and could be improved by establishing closer links with professional orchestras, more sectional rehearsals with experienced players, closer monitoring and testing of orchestral repertoire and, most important, maintaining a high standard of professional conducting of the student orchestras by those who are able to train young musicians in the skills they require for the profession.

We recommend that more attention should be paid to orchestral playing, and closer links developed with the orchestras, so that students acquire a greater knowledge with the orchestral repertoire through better orchestral trainers and more sectional rehearsals." (PCFC, 1990).

A totally new concern that is voiced by the Gowrie report is the levels of stress placed on conservatoire students and professionals. The report comments:

"The students of the conservatoires and others have pointed to the fact that instrumental skills alone are insufficient to ensure that individuals gain and keep posts as performers. They argue that students should receive audition skills and stress training to help them handle the demands of a performance career. We endorse this view and recommend that such training should form part of the courses of all those training for careers as performers." (PCFC, 1990)

The music conservatoires were again reviewed by the Higher Education Funding Council for England (HEFCE) from 1996 with the report being published in early 1998. The Chairman of the review group was Sir John Tooley, who had been Deputy Chairman of the 1990 PCFC report. This report includes four of the conservatoires – the Royal Academy of Music, the Royal College of Music, Trinity College of Music and the Royal Northern College of Music. In the earlier 1990 PCFC report by Gowrie, data from the last two institutions was not included, firstly because Trinity was considering moving out of London to Bristol and secondly because the report dealt specifically with the London conservatoires.

The terms of reference for the Tooley report were to advise on:

"patterns of employment, including
student destinations on exit from conservatoires
the way in which musicians work with other professionals, including
performers and teachers in education and the community

implications for the desirable pattern of future training, including the degree of emphasis on solo performance training and the length and nature of training required.

the relationship with university music departments.” (HEFCE, 1998)

The report, like the 1990 Gowrie report, gives much statistical data on the change in student numbers. It maintains that there has been “considerable downsizing” in the last 30 years “owing to a fall in student numbers at the RAM and the RCM”. Whilst this can be seen to be so from Table 1 in this chapter, data in the Tooley report shows that, since the Gowrie report, the trend has started to reverse with a 10% increase in undergraduates and a 26% increase in postgraduates, although this does reflect the inclusion of data from Trinity College of Music and the Royal Northern College of Music. This does not make the claim of “considerable downsizing” very convincing. There is reference to the Gowrie recommendation that student numbers at the RAM and the RCM should be reduced to 800. Later the comment is made that:

“Expansion in student numbers occurred principally in two of the four institutions. Whilst numbers have been contained in the RAM and RNCM, the increase was 21 per cent in the RCM and 30 per cent in Trinity.” (HEFCE, 1998)

The data shown gives the total number of students at the RAM and the RCM as 1004 for 1995/96 and 1071 for 1996/97. The reasons for the increase in student numbers at Trinity are given as:

“...low recruitment at the post-Gowrie time, when its future in London seemed uncertain, and the subsequent positive impact of its new courses...” (HEFCE, 1998)

Comment is made in the report that the pre-conservatoire specialist training at the junior departments of the music colleges and the specialist music schools is “vital” by “offering training to talented musicians aged roughly eight to 18”. In the next paragraph, however, concerns are expressed regarding the reduction in Local Education Authority (LEA) instrumental funding resulting in the introduction of charges in some areas of the country which, in turn, may have an impact on the accessibility to instrumental lessons for some children.

New in this report is the concern regarding a “national shortage of instrumental teachers of quality” and that “the matter is neglected as a field of national policy”.

(HEFCE, 1998). Earlier in the report, however, under a heading of “Perception of the changed profession”, it states that there is:

“...better instrumental teaching in private practice and in potentially reinvigorated instrumental music services.” (HEFCE, 1998)

This seems to conflict with the other statements regarding teaching and the availability of instrumental lessons. The question of quality teaching is commented on further:

“It appears to be a black hole in which no national responsibility is taken. The need is urgent.” (HEFCE, 1998)

Reference is made to initiatives that have been offered by the Associated Board of the Royal Schools of Music and the Incorporated Society of Musicians, but it is suggested that the conservatoires could take more of a leading role to improve matters:

“British conservatoires, unlike conservatoires in Japan, Austria and Finland, have rather distanced themselves from training in the skills of teaching performance as something that ‘could compromise standards’. It would seem timely to re-open the question (raised previously in the 1978 Gulbenkian report) and examine how ‘instrumental teaching pathways’ might be established, and at what level. There would appear to be no reason why the mission of some conservatoires should not be extended from ‘training for performing’ to include ‘and for the teaching of performance.’ ” (HEFCE, 1998)

Of significance in the report is the suggestion that the present arrangement of a four year undergraduate course is too short. Here also is the only reference in the report to orchestral training:

“Perhaps it is inevitable that the level of professional expectations will not always be met by graduates, especially when orchestral demands are rising. Various means of addressing this have been tried, including orchestral placements and the experiments of specialist postgraduate training orchestras at the RNCM (in the early 1980’s) and at Goldsmiths College.

This raises a number of issues about the role of postgraduate study. Existing postgraduate programmes address an array of objectives. If the performing standard of the first degree is considered to be consistent with entry into the music profession, the fact that many performers, including the majority of singers, need to continue into postgraduate courses before attempting entry into a professional career, would suggest that the normal four-year length of an undergraduate course is not necessarily appropriate for all performers. What is described as postgraduate study is sometimes, in reality, a continuation of undergraduate study...There may well be an argument for

reviewing the status, financing and length of courses to make the exit point relate more realistically to professional expectations.” (HEFCE, 1998)

The report makes reference to the criticisms regarding the narrow approach made by conservatoires. However, the report does quote, presumably from one of the responses made to the report by a conservatoire that, “the old approach to training for one specific task has largely gone from everywhere.” The report comments that this may be true but that the conservatoires are still being criticised on this point. It adds that:

“...the extra vocational elements tend to be minors, and so cannot qualify students fully for the life, say, of an instrumental teacher. Availability is never the same as absorption, especially when courses may not be examined and some individual teachers downplay their professional significance.

However the report goes on:

“On the other hand there can be a price to pay for an ‘over-vocational’ approach in which the student has ‘less time to develop as an artist’, and the dangers of overload may result in only a ‘superficial broadening.’” (HEFCE, 1998)

Finally comment must be included from the report’s SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis. Having commented that the courses may be too short to train students to the desired level of competence and that the teaching of performance needs to be looked into in order that perceived defects in the delivery of instrumental teaching can be addressed, the report states the weakness of the conservatoires to be:

“Under-resourcing and cramped facilities.

Too many institutions of same size and limited in scale and scope.

The charging of fees (an international liability only partly offset by availability of bursaries.)” (HEFCE, 1998)

1.4 METHODOLOGY

In finding a suitable methodology for my research, I looked for a model to follow. I found what I considered to be excellent scholarly advice for this level of research in John W Creswell's book published in 1994, "Research Design – Qualitative and Quantitative Approaches". Creswell, a Professor of Educational Psychology at the University of Nebraska specialising in research design and methods, wrote this book for his doctoral students. Early in the book Creswell states:

"...a qualitative study is designed to be consistent with the assumptions of a qualitative paradigm. This study is defined as an enquiry process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting. Alternatively a quantitative study, consistent with the quantitative paradigm, is an enquiry into a social or human problem, based on testing a theory composed of variables, measured in numbers, and analysed with statistical procedures, in order to determine whether the predictive generalisations of the theory hold true." (Creswell, 1994).

In setting out on the research for this thesis it became immediately apparent that much of the information needed would come from established professionals. The focus of the study was on the principles and beliefs of those to be interviewed rather than analysing anything that was measurable. Thus the framework for the study thus became qualitative rather than quantitative.

Creswell's stance of "reporting views of informants" is an integral part of my research, where extensive interviewing and collecting of views of those within the study area provides the substance of the eventual whole picture.

Creswell goes on to show that a number of contrasting assumptions can be made from each of the qualitative and quantitative approaches which is also borne out by my area of research. Firstly he gives an "ontological assumption" where

"...the quantitative researcher views reality as "objective", "out there" independent of the researcher. Something that can be measured objectively by using a questionnaire or instrument. For the qualitative researcher, the only reality is that constructed by the individuals involved in the research situation.

Thus multiple realities exist in any given situation: the researcher, those individuals being investigated, and the reader or audience interpreting a study. The qualitative researcher needs to report faithfully these realities and to rely on voices and interpretations of the informants.” (Creswell, 1994)

This becomes very apparent in my own study, where my own interests in the development of orchestral training are very much those of the individuals being questioned and also those of the intended audience.

Secondly Creswell looks at an “epistemological assumption” where the concepts or theories of the relationship between the researcher and those being researched are examined. Creswell states that

“The quantitative approach holds that the researcher should remain distant and independent of that being researched. Thus in experiments or surveys, researchers attempt to control for bias, select a systematic sample, and be “objective” in assessing a situation. The qualitative stance is quite different: Researchers interact with those in their study, whether this interaction assumes the form of living with or observing informants over a long period of time or actual collaboration. In short the researcher tries to minimise the distance between him – or herself and those being researched.” (Creswell, 1994).

In this study I make it very clear from the outset that the issue of orchestral training is very much a part of my own interest and that I have spent considerable time working very closely not only with music students undergoing training in this area, but also with professionals from outside agencies with similar concerns to my own.

Thirdly Creswell examines the “axiological” assumptions where the researcher views “the role of values in a study.” He continues

“The researcher’s values are kept out of the study in a quantitative project. This feat is accomplished through entirely omitting statements about values from a written report, using impersonal language, reporting the “facts” – arguing closely from the evidence gathered in the study. The major difference between this approach and that of the qualitative researcher is that the qualitative investigator admits the value-laden nature of the study and actively reports his or her values or biases, as well as the value of information gathered from the field.” (Creswell, 1994)

In this study it can be clearly seen that I use my own thoughts and observations to make further comment alongside those from whom information is being sought.

Creswell later puts forward six other assumptions from another methodological approach by S B Merriam which also fitted with the methodological style of my own work. Merriam's six assumptions of a qualitative method are:

- “1. Qualitative researchers are concerned primarily with **process**, rather than outcomes or products.
- 2. Qualitative researchers are interested in **meaning** – how people make sense of their lives, experiences, and their structures of the world.
- 3. The qualitative researcher is the **primary instrument** for data collection and analysis. Data is mediated through this human instrument rather than through inventories, questionnaires or machines.
- 4. Qualitative research involves **fieldwork**. The researcher physically goes to the people, setting site or institution to observe or record behaviour in its natural setting.
- 5. Qualitative research is **descriptive** in that the researcher is interested in process, meaning and understanding gained through words or pictures.
- 6. The process of qualitative research is **inductive** in that the researcher builds abstractions, concepts, hypotheses, and theories from details.” (Merriam, 1988)

To a large extent my own work followed most of Merriam's assumptions. Certainly this thesis is concerned with the process by which musicians are trained rather than the outcome or product. Nevertheless, the outcome is of interest because the process is deemed by some to fail in meeting the requirements of the orchestral profession. The second point is less relevant to my study, but even here orchestral training could be deemed to be a part of life's experiences for those wanting to perfect instrumental techniques and aspects of performance.

Without doubt I was the “primary instrument for data collection for data collection and analysis.” I conducted all interviews and, in turn, I analysed the information given to me. The only criterion in the third point that is not met is that some of the information was collected by means of a questionnaire.

The fourth point also hold true to my own work. The fieldwork was extensive. Visits to conservatoires, professional bodies, youth orchestras and many other individuals formed the backbone of much of the research material.

Evidence in support of Merriam's fifth point can be seen in my work through the progression of the orchestral student from youth orchestra to postgraduate student. The process is described in depth and comment is made from the understanding gained from this process. From this research the sixth point is also covered in that from the inductive research I have formed my eventual hypotheses and theories.

My personal interest in the subject and the open statements I make in the first chapter are also indicative of the qualitative methodology on which my work is based. Creswell states:

“Qualitative research is interpretative research. As such, the biases, values and judgement of the researcher become explicitly stated in the research report.” (Creswell, 1994)

Later, Creswell looks into the use of previous literature in both qualitative and quantitative approaches to research. He explains:

“One of the chief reasons for conducting a qualitative study is that the study is exploratory; not much has been written about the topic ...and the researcher seeks to listen to informants and to build a picture based on their ideas.” (Creswell, 1994)

Certainly there has been very little written about the training offered to orchestral musicians since the two Gulbenkian Reports of 1965 and 1978. It is also true that these documents concentrate on reform of the conservatoire system and that the areas of postgraduate training and the opportunities offered to students under the age of eighteen are sparsely commented on. There has been no extensive examination of either of these two areas and therefore, using Creswell's criteria, my own study is “exploratory”. “Listening to informants” has, from the outset, been a great strength in developing a holistic picture.

Using research questions as a means of gaining information also has its origin in the qualitative method. As Creswell states

“One typically finds research questions, not objectives or hypotheses, written into qualitative studies. These research questions assume two forms: a grand tour question...followed by subquestions.”

The *grand tour question* is a statement of the question being examined in the study in its most general form. This question, consistent with the emerging methodology of qualitative designs, is posed as a general issue so as not to limit the inquiry.” (Creswell, 1994)

Here Creswell indicates that the broadest question must be asked. In the questions designed to be posed to the conservatoire authorities, the “grand tour” question was “How has your conservatoire responded to the recommendations of the Gulbenkian Reports?” Later in the interview, one of my subquestions was how they viewed the charge from the professional orchestras that they were not producing suitable students for the orchestral profession.

Creswell later suggests that questions should be nondirectional. He explains:

“Delete words that suggest or infer a quantitative study, words with a directional orientation, such as *affect*, *influence*, *impact*, *determine*, *cause* and *relate*.” (Creswell, 1994)

In putting forward the aims of my research in the abstract of this thesis, note was taken of Creswell’s point that, in qualitative research, the reader must be told that the study should do one of the following:

“discover (e.g. grounded theory)
explain or seek to understand (e.g. ethnography)
explore a process (e.g. a case study)
describe the experiences (e.g. phenomenology)” (Creswell, 1994)

Thus my abstract certainly sets out to “discover” and “explain” within the three points laid out. Later in the study, a process is explored with the case study of the New World Symphony Orchestra.

In considering how to push forward with the theory of the method, I looked at Creswell’s “Inductive Mode of Research in a Qualitative Study”. Creswell points out that the pattern or model to be used should follow the following format:

“Researcher gathers information
Researcher asks questions
Researcher forms categories
Researcher looks for patterns
Researcher develops a theory or compares pattern with other theories”
(Creswell, 1994)

In following this pattern, I realised that much of my study would be taken up with the first two parts of this format. Thus information was gathered, and questions asked, in the first seven chapters of the study. It is not until the conclusions are being drawn together that categories and patterns are found. Nevertheless, Creswell states that:

“In qualitative research the use of theory is less clear than in quantitative designs. The term used for “theory” varies by type of design. For example, *theory* is used by those conducting the grounded theory studies as an outcome for their studies. They hope to discover a theory that is grounded in information from informants.” (Creswell, 1994)

As Creswell suggests, it was always going to be the case that a theory would develop from information gained from interviewees and other sources.

Finally, Creswell suggests that steps are taken to ensure that the study can be verified in terms of accuracy. He states that a qualitative researcher should:

“..establish quality criteria such as “trustworthiness” and “authenticity.” These are all viable stances on the question of validity and reliability.”
(Creswell, 1994)

In order to validate as much of the substance as possible given to me by informants, I ensured that informants were involved in the final writings of the study. Feedback was sought from those interviewed asking whether the conclusions were accurate and informants close to the study were involved with the ongoing review of the findings as they emerged.

The reliability of the informants was ensured by choosing more than one particular site of interest whenever possible. Thus three youth orchestras were used as case studies, responses from professional players and managers were gathered from a

number of orchestras and two postgraduate opportunities were covered in greater depth. Thus I was able to examine whether the same patterns or views were replicated.

I am, therefore, confident that the qualitative model of methodology chosen for this study proved successful.

CHAPTER 2. **THE PROFESSION****2.1 THE PROFESSIONAL PLAYERS**

It is important to understand the experiences and views of musicians who have established a career in orchestral playing. A questionnaire (Appendix I) was devised specially for the purposes of this study.

This was sent out to three professional orchestras: the Bournemouth Sinfonietta, the Philharmonia and the Opera North Orchestra, and elicited 71 replies from the players in these three orchestras. This represented a cross section of different types of orchestra – chamber, symphony and opera respectively.

Table 3 - Responses

Orchestra	No.
Bournemouth Sinfonietta	19
The Philharmonia	38
Opera North	13
Freelance	1

The response has been from a recognisable width regarding age, sex and instrument played and represents a return of approximately 41%. The ages of the players who responded ranged from their mid-twenties to mid-sixties (Table 2).

Table 4 - Age Range

Age	No.	Age	No.
20-29	13	50-59	3
30-39	26	60-69	4
40-49	25		

More than three-quarters had played professionally with other ensembles, about half with four or more. (Table 3). About a third were female and every instrument of the orchestra was represented with the exception of harp (Table 4).

Table 5 – Number of other professional orchestras played with

None	3
1-3	20
4-5	10
Many	34
No answer	2

Table 6 - Instrument

	Instrument	No.		Instrument	No.	
Strings	Violin	21		Woodwind	Flute	5
	Viola	11		Oboe	4	
	Cello	8		Clarinet	2	
	Double Bass	4		Bassoon	3	
Brass	French Horn	6				
	Trumpet	3				
	Trombone	1				
	Percussion	3				

All but twelve had played with either a county or national youth orchestra. 66% had attended a county youth orchestra, staying anything up to 6 years. 36% had been members of one of the national youth orchestras, but mostly for only 1 to 3 years owing to the upper age limit of 19. (Tables 5).

Table 7 – Number attending a County/National Youth Orchestras and duration

1 year	4	6 years	5
2 years	6	9 years	1
3 years	11	10 years	1
4 years	8	Odd courses	1
5 years	12		
		Total	47 (66%)

Two thirds had attended a Summer Music School. There was a wide variety of Summer Schools represented, but Dartington, Canford and Down House figured significantly more often than the rest. Other choices were located around the country and whilst this probably reflected the geographical spread of the residency of respondents, no evidence was gained to support this.

Only 10% had attended specialist music schools, but these were very different in background – one a Choir School, one an Independent School scholarship, four conservatoires (one of which was abroad), and one a sixth form specialist college. (Table 6).

Table 8 – Attendance at specialist music schools

St John's College School (Church Choir) Cambridge
Clifton College
RCM – Junior Department 3

Brussels Conservatoire
Peter Symonds College, Winchester

Other orchestral training from 16 to 18 tended to be as expected. Most respondents had taken part in local amateur or semi-professional orchestras. 19% had been to a Junior Department at a conservatoire or music college. Other orchestral practice training opportunities noted included: the Eta Cohen Orchestra, Cambridge College of Arts and the European Community Youth Orchestra. Noticeable by its absence was any reference to the specialist music schools of Chethams, the Purcell School, the Yehudi Menuhin School and Wells Cathedral School.

In asking respondents how important the training given by county/national youth orchestras had been to them, 73% made positive statements such as "absolutely vital", "imperative", "essential", "completely", and "very". Another 12% made less positive statements - "pretty", "quite" and "fair". Only 5% took a negative view of the importance of regional and national youth orchestras in terms of training, while 10% gave no answer. Other comments were; "It is interesting to speculate whether the youth orchestras are for the students or the staff"; "Depends on the conductor" and "Fairly important, especially if county peripatetic and musical opportunities are being run down or axed totally as in some counties."

Of the 41 respondents, 95% had undertaken a specialised music education at a conservatoire, university or polytechnic, while some of those who had studied at university had then taken a postgraduate course at a conservatoire. Specific orchestral training at postgraduate level had been undertaken by 32% of respondents at the following institutions:

BBC Training Orchestra
National Centre for Orchestral Studies
Royal College of Music
Royal Northern College of Music
Berlin Philharmonic Orchestra Academy
Paris Conservatoire

One respondent after stating he/she had been to the NCOS, added "Brilliant!!!"

The survey reflected a widely held view that career counselling of any sort was not generally provided, and what provision there was, was not considered adequate. Of the sample 31% had received counselling prior to music college or university. Written comments in amplification of this point included:

"Was advised not to take up music under any circumstances. Poor pay. I have been Principal 2nd violin for 12 years now."

"Music master and careers master at school offered what advice they had access to."

"School - not really adequate."

"Yes, at school - when I said that I wanted to be a professional violinist I was advised to become a secretary - Maybe I should have taken that advice!"

"Very inadequate."

"Careers advice at school - not adequate."

"Only very vague, when at school"

"School careers advice - no use at all."

"School careers teacher - totally inadequate - ignorant of the music profession and misleading."

Even worse, only 7.5% had received any career counselling or advice whilst attending music college or university, though one commented positively: "Careers Fayre at the RCM – OK."

Figures were still lower (only 4.8%) for those receiving such advice on completion of their course. A typical written comment was:

"It was, to all practical extent, worthless. I had to find my own way in the profession."

With regard to the central issue of this study, when asked if their own training at college was adequate, 56% of those replying – all now established professional musicians – said that they had found it unsatisfactory. The principal area of dissatisfaction was poor orchestral training, although there were other areas too, which was evident from the additional comments offered. For example one respondent commented, "Three hours [per week] of orchestral playing during term time is totally inadequate." Another, otherwise generally satisfied, added, "My 'Yes' is qualified. Instrumental teaching was in my experience less than good", a view echoed by several others. A further common complaint was of inadequate time for, and the quality of, specialist instrumental teaching, e.g. "Not enough teaching hours given by the professors." The lack of, or poor

standard of, orchestral practice training was reflected in remarks on the need for “Orchestral training, sight-reading, repertoire, general orchestral behaviour – do’s and don’t’s”. “Orchestral training poor, history poor, theoretic subjects very poor” were frequent comments and “None of the powers that be have any orchestral experience – they are all organists”. In addition, respondents complained of “No preparation for self-employment, accounting, etc”, lack of “Technical training, orchestral repertoire”, and “Not enough orchestral discipline and repertoire for someone wishing to join an orchestra”.

There was little variation of response from different age groups – the same complaints were voiced across the entire survey, indicating that the situation had not changed over time. One question, however, which led to the following negative comment

“RCM orchestras at that time (1969-71) were very poor, only played obscure music and I was forced to leave the RCM after two years (aged 19) because I accepted four weeks orchestral work.”

would have probably elicited a very different response at a conservatoire today, as most claim to be building links with the professional orchestras.

The conservatoires were seen by some as not being able to fulfil a fully educational or vocational rôle. Comments supporting this were that they were “Unaware of real profession”, or that, “The RCM did not prepare enough for either musical performance or business sense”, that there was, “No help or advice on how to get extra work or manage financially” and finally that, “The college seemed to be there for its own glory”, although this last respondent did add that, “basic oboe playing instruction was excellent, generally.”

The narrow and/or inappropriate repertoire of college orchestras was also seen as a significant weakness, eliciting comments such as:

“Not enough good orchestral experience - not enough standard repertoire covered - not enough emphasis on orchestral technique and excerpts.”

“Not enough orchestra repertoire got through and not encouraged to work outside college and gain very valuable experience.”

“Not enough standard repertoire covered in orchestra. Too much time spent on one programme - you only get one rehearsal in the profession.”

"Not enough playing and orchestral experience or encouragement to get experience outside college."

A considerable proportion (42%) of the working professionals responding felt that the orchestral training offered by the conservatoires is inadequate. 27%, however, consider it is at present adequate with a further 2% replying "possibly" and 29% expressing no opinion. It must be added here, that this could, to some extent, be a second-hand perception and therefore be only an impression of current practice. Written comments again, however, offered further clarification of respondents' views and experiences. Positive responses included, "[There is now] a better standard of conductor" but this was outweighed by the number of negative responses:

"More emphasis on 20th century repertoire."

"Again a qualification - it can never be good enough. I can only suggest more repertoire, better conductors (if possible), plenty of sight reading and lots of chamber music."

"Not enough of the basic repertoire is covered. Lack of good orchestral trainers/conductors."

"More clinics and masterclasses in specific areas."

"Orchestral training, repertoire."

"More time, more accurate reflection within institution of realities of professional orchestral techniques and conditions."

"Orchestral technique should be taught/better conductors who knew what they wanted would help."

"It has improved dramatically at some colleges, but still the emphasis is on pianists, singers and organists. Very few orchestral string players teach at the colleges - they are mostly superannuated or failed soloists."

"Orchestral repertoire, sight reading, and listening."

"Too much rests on your individual teacher - eg I am now applying for the ENO 2nd oboe job, but know no excerpts other than those in standard orchestral repertoire. There were always too many of us wind players wanting to play in orchestra so we would only get one piece each per concert, but the string sections seemed to consist of different people each rehearsal so time was mainly spent on the strings. Personally I received good musical instruction from my oboe teacher on audition preparation - pieces and excerpts. But he was not familiar with opera excerpts, so I do not know very many, or what is likely to come up. However such basic information as:

buying Saturday Telegraph for job ads
keeping note of all money earned
knowing what is the fee and whether expenses are covered
knowing whether any teaching money earned has tax deducted or not
knowing about tax at all

I have picked up as I have gone along. College Orchestras - there never seemed enough for us, yet too many for the string players. We were not allowed to miss a rehearsal for any reason. They [the string players] went in and out for lessons all the time. I don't know what the answer is here."

"Schedule more orchestral rehearsals."

"Better conductors, more repertoire."

"Better teachers."

"As with the Berlin Phil Academy, promising students should be given the chance to play with mature professional players."

With so many orchestral musicians today being self-employed, I was more than aware that training in life skills was virtually untouched by the conservatoires, leaving newly qualified conservatoire students vulnerable to the problems of the real world in making a living as a musician. I asked (in the questionnaire) if training or information had been received in the following areas:

Income Tax/NI/VAT
Book-keeping
Life Assurance/Pensions/Income Protection
Principles of employment status
Insurance (Property and Personal)
Redundancy/Dismissal/Unemployment
The laws of contract
Copyright
Trade Unions

Under these headings, 88% had received no training at all. Comments from those who had included: "I was only told that to be in the profession I had to join the union" and "only that we must join the MU". Another respondent who had joined the Musicians' Union said, "Information only through MU and colleagues [and] by way of my own efforts, as ever".

The questionnaire asked if players thought it would be advantageous for any of the categories to be covered as part of the course-work for those intending to enter the profession. The vast proportion of those responding (78%) replied positively with 17% expressing a negative view. Of the remaining 5% half gave no answer and the remaining half replied “possibly”. Two comments from those who had indicated a negative preference were, “I don’t think students would take these subjects seriously” and “Students are expected to do far too much already – they need more time to practice”. Two thirds (66%) of those who had given a positive response would have preferred all of the categories to be taught, with 12% indicating most (more than 7 categories) and 22% some of the topics. Comments from the respondents who replied positively to this question were:

"The need for these things only really becomes clear as you do a job. The best thing would be short post-grad courses which undergrads could also take if they wanted, or Union run courses away from the academics/management men."

"All would be excellent. But the financial ones I think are essential - so many people go into diverse and sporadic employment that you need to know where you stand or you could get into a complete mess."

Finally, players were asked in the questionnaire if they had ever felt that they had been discriminated against and, whilst the majority (81%) had not felt this to be the case, the few (7%) indicated the usual areas associated with discrimination:

"Militancy and an unwillingness to be trodden on...."

"Because a male was wanted for the job, and consequently I and 5 other women didn't get appointed."

"Age."

Others who answered “Possibly” (3%) and “Don’t know” (7%) commented “Possibly, because female” and “Whilst I haven’t been clearly discriminated against, I feel that people who are not greatly pushy have a hard time.”

2.2 THE ORCHESTRA MANAGERS

Clearly, the views of the major UK orchestras, as the main potential employers of the young orchestral musician, were important, so letters were sent to 20 of the large professional orchestras. Senior managers or administrators of ten professional orchestras responded to the “Managers” questionnaire (Appendix 2).

The format of the questionnaire left each orchestra the option of being unidentified, but of the ten who did reply, the following were happy to be recognised:-

- Bournemouth Symphony Orchestra (BSO)
- London Philharmonic Orchestra (LPO)
- London Mozart Players
- The Academy of St Martin’s- in- the-Fields
- The Philharmonia
- BBC National Orchestra of Wales
- BBC Philharmonic
- English Northern Philharmonia (ENP) (Opera North)
- The Chamber Orchestra of Europe

The first questions asked how many instrumentalist vacancies had occurred in 1992 and for which instruments. Further questions asked for information on the number of applicants for each vacancy, how many auditioned, how many were given trials and how many of the posts had been filled.

A total of 55 posts were available in 1992 across the ten orchestras, though the number for each varied from none to 13. Posts for most of the normal orchestral instruments were covered, the detailed breakdown being as follows:

Table 9: Available orchestral positions

Instrument	Posts	Instrument	Posts
Violin	21	Bassoon	0
Viola	7	French Horn	3
Cello	7	Trumpet	2
Double Bass	4	Trombone	5
Flute	1	Tuba	0

Oboe	3	Percussion	1
Clarinet	1	Harp	0

Within each orchestra the following details regarding the recruitment process was available:

Table 10: Recruitment

Orchestra	Number of posts	Number applicants	Number auditions	Number of trials	Number filled
Anonymous	3	135	84	24	All
Bournemouth	1	50	30	12	No
LPO	13	585	390	52	not many
Mozart Players	4	170	160	10	Some
Academy of St Martin's		figures not given – data not applicable			
Philharmonia	8	1200	280	28	Some
BBC Welsh	7	280	280	37	Some
BBC Philharmonia	7	385	300	31	Some
ENP (Opera North)	4	155	155	20	Some
Cham Orch of Eur	8	-	26	22	Most
Totals	55	2960	1705	236	

Of the 2960 applicants 57.6% were auditioned, 7.9% were given trials and at least 98.2% were unsuccessful. Only the unidentified orchestra managed to fill all their vacancies. Respondents noted, however, that in some cases trials were still going on which would be reflected in the answers given regarding the number of posts filled.

An important question asked was whether they felt the orchestral training given by the music conservatoires was adequate, and generally the response was decidedly negative. One orchestra offered no comment and three other orchestras gave a positive indication. One commented that the provision is "satisfactory" and another that it is "adequate". The third orchestra also gave an "adequate" but then qualified it further:

" The fact that Great Britain has orchestras of international standard must mean that the training potential players receive is adequate. However, the profession has changed greatly during the past 15 years; more emphasis should be placed on education and communication skills, and more instruction given on learning the practical skills required for authentic performance. The problem is, of course, that the normal period of study at music college or university is only three or four years, and most of this time must be spent in equipping the student with the necessary high standard of technical expertise."

It is worth noting too that neither of the other orchestras which had offered favourable comments had in fact been able to fill their vacancy lists. The Bournemouth Symphony Orchestra, which had only needed a Principal Horn during the year, had had approximately 50 applicants, auditioned 30, given trials to 12, but had still not found a suitable player. The BBC National Orchestra of Wales who also commented favourably on current training had been only marginally more successful:

Table 11: BBC National Orchestra of Wales

Instruments required	Number applicants	Number auditions	Number of trials	Position(s) filled
1 Oboe	50-60	approx 50	7	No
1 Bass Trombone	50-60	approx 50	6	No
3 Violas	approx 160	approx 150	8	2 out of 3
1 Violin	50-60	approx 50	5	No
1 Cello	50-60	approx 50	5	Yes

As can be seen, of the 7 positions vacant, only 3 had been filled after the usual round of auditions and trials. If the training is thought to be adequate, then surely vacant positions would be filled with relative ease. Was the orchestra, however, looking for a combination of training and experience or was the management of that orchestra being unrealistic in its outlook?

Other comments regarding conservatoire training were much less flattering with several respondents arguing that the conservatoire training should be more explicitly vocational:

“Training orchestral musicians for the profession rather than leaving them to fend on their own when they've left.”

“The conservatoires should encourage students to look at all aspects of employment in the music industry. It should encourage players in orchestra and ensemble playing and not just concentrate on solo work.”

Two respondents commented on the “attitude” of the conservatoires “Lack of familiarity with repertoire and occasional negative attitude to orchestral profession,” and “Attitude of teachers [at conservatoires] – very poor. They tend not to encourage orchestral experience.”

There was only one positive comment and that was qualified – “It is variable depending on the instrument. Good first trumpets and horns difficult to find. Trombones and woodwind good. Cellos good, other strings mediocre.”

I asked if they felt there was a need for more postgraduate training, i.e. vocational orchestral experience following the completion of an undergraduate course. As already mentioned in the Introduction, in the past there had been the BBC Training Orchestra and more recently the National Centre for Orchestral Studies, both of which have ceased to exist. The replies received from individual professional musicians who had attended either of these were certainly very much in favour of this type of training. Moreover, the response from the management gave much the same sort of encouraging and positive view. The unidentified orchestra gave no answer, but of the rest only two thought that this sort of provision was not needed. One commented, "Neither institution [BBC Training Orchestra and NCOS] had a major impact on the entrance to the profession." The other remarked, "Our general opinion is that this is not necessary for the talented performer." However, the other orchestra managers felt differently:

"NCOS and the BBC Training Orchestra were an asset in training."

"Yes, without doubt - and they should concentrate on the real world of professional music."

"It cannot do any harm, although it is not the best solution."

"Post-graduate training is vital, ideally by inviting students to play in a professional environment. Please find details of our Student Training Scheme, started in 1993."

This last comment came from the English Northern Philharmonia who in 1983, in conjunction with the Musicians' Union and various Colleges of Music and University Music Departments in Yorkshire, initiated a training scheme for full-time music students. The idea of the scheme is to give students the opportunity of rehearsing with a professional orchestra, by sitting alongside permanent members of the orchestra. The ENP scheme offers ten attachments per year: four violins, two violas, and one each for cello, double bass, horn and percussion. Following an audition, the successful candidates are invited to play with the orchestra for approximately 15 days during the year. At the end of the year's attachment, the person with whom the student has been sitting provides a short report for their college on his or her progress during the year.

The next question to orchestra managers was that, given the availability of funding, would they see having a youth orchestra attached to their own orchestra as a worthwhile venture? The response is quite evenly divided with one orchestra giving no answer, four saying "no" and five saying "yes". From the "no's" came the added comments:

"Not possible within the charter of the BBC".

"I think your question has already been answered by the fact that the BBC Training Orchestra has ceased to exist".

"No - LPO Youth Orchestra duplicates existing provision".

From the "yes" side there was little extra comment. One orchestra added, "Again it can't do no harm, and is better than BBC Training Orchestra or NCOS". From another came:

"The LPO initiative is welcome and, maybe with the lamentable demise of music advisers, budgets and the possible knock-on effect on youth orchestras, could become a viable alternative, given of course, extra funding to the orchestras".

My final question was one that I had asked the professional players regarding the opportunity to be given worthwhile training/information/course-work:

	Number of positive responses
Income Tax/NI/VAT	10
Book-keeping	7
Life assurance/Pensions/Income protection	9
Insurance (Property and personal)	8
Principles of employment status	8
Redundancy	5
Dismissal	6
Unemployment	6
The laws of contract	7
Copyright	5
Trade Unions	8

From the table it can be seen that for all of these topics more than 50% felt that orchestral musicians ought to have instruction in these areas at undergraduate level. Income tax and related areas found 100% support, with life assurance, insurance, principles of employment and trade unions commanding 80 – 90% endorsement. This highlights the importance of the vocational aspects of becoming a professional orchestral musician from those who have been through the process of orchestral training. However, it could be argued that the professional orchestras, alongside the

players professional associations - Musicians' Union and the Incorporated Society of Musicians – could also bear some of this responsibility.

2.3 THE CONSERVATOIRE PROFESSORS

As I have already indicated in the Introduction to this research, specialised music conservatoires and colleges have for many years played a leading rôle in the education and training of potential orchestral musicians both in the UK and elsewhere. For this study eleven conservatoire professors agreed to be interviewed in depth provided that anonymity was assured. All were from conservatoires in the UK, including the Royal Academy of Music, The Royal College of Music, The Guildhall School of Music and Drama, Trinity College of Music, The Welsh College of Music and Drama and the Royal Northern College of Music.

They were unanimous in believing that the demands on conservatoire students had changed in recent years. Where attitudes and ideas differed depended on the specialisms of each particular professor. All agreed, however, that the prime raison d'être for students at a conservatoire was to learn to play their particular instrument to the best of their ability given the time available to them. Beyond this, however, attitudes were divided into two distinct camps; the orchestral string, the wind, brass and percussion professors in one and in the other, string professors, most of whom had themselves specialised in chamber music and solo playing. Of the sample, six were string players, two wind, two brass and one a percussionist.

It should be noted, however, that even in the past ten years there has been a significant downward swing in the number of string professors with an orchestral background being employed in the UK conservatoires. I have taken the Royal College of Music as a typical example and made a comparison of the backgrounds of the professorial staff at the RCM between 1986/87 and 1996/7 using the prospectuses.

Table 12: Royal College of Music – Professors with an orchestral background

Instrument	Orchestral players 1986/87	Orchestral players 1996/97	Change
Violin	9 of 14 (64%)	6 of 13 (46%)	- 18%
Viola	4 of 6 (67%)	4 of 8 (50%)	- 17%
Cello	2 of 6 (33%)	3 of 11 (27%)	- 6%
D Bass	2 of 2 (100%)	2 of 5 (40%)	- 60%

The figures show a reduction of 18% for violinists, 17% for viola players, 6% for cellists and 60% for double bass players. Perhaps most striking figures are for the cello tutors, where only one quarter comes from an orchestral background.

The brass, woodwind and percussion professors with an orchestral background remained constant at 100%.

Those professors who came from either a solo or chamber background generally agreed that the capability to perform as a soloist or chamber musician should be the prime aim for each of their students. The aspirations of these conservatoire professors are to see individual students succeed as soloists, or secondly as chamber musicians. A career as an orchestral player was seen as a third, but poor, option, while teaching was seen as the very bottom of the scale. A typical comment from one professor from the other group, a wind player and a conservatoire head of department was: “Many string tutors who are, or have been, soloists or members of string quartets regard orchestral playing as being third best for their students. It is almost as if they have failed”. Unusually, a string player professor from a different conservatoire said, “It is quite embarrassing how little support from one’s colleagues one gets when trying to acquire more time for orchestral performance for the students.” Because of the nature of their instrument, wind and brass players tend to be more pragmatic in their approach to employment. For them success comes from being flexible and versatile enough to cope with employment in all four areas indicated above during a typical working week.

This reflects the more rounded approach of the wind and brass professors and players towards earning a living as professional musicians. Success for these performers is judged by being good at everything whether it is as a soloist, chamber musician, orchestral performer or teacher. Among the members of the wind and brass departments the ability to play the instrument is taken for granted and there is much less distinction in terms of success between the different areas of performance.

All the wind, brass and orchestrally-based string professors accepted that orchestral training at the conservatoires was inadequate and that not enough time was devoted to

it on a weekly basis and that the choice of repertoire in the main was haphazard with little thought given to achieving a balance. It was also argued that, in many instances, a better choice of conductors was needed and that there ought to be better links with professional orchestras on a much wider basis either with the professionals taking sectional rehearsals or students working alongside them. It was recognised that this would need a much more flexible attitude from both the conservatoires and the music profession and that such developments would also need flair and imagination if they were to work well. It was also felt essential that the right person should lead the department, and more than one professor voiced the opinion that, in their particular conservatoire, this was not the case. One commented, “When you consider the standard of expertise in performance, composition and academic studies from the professorial staff, the appointment of a head of orchestral studies needs to be on a par.”

Nearly all of the professors interviewed spoke without any prompting in approving the work being done by youth orchestras. This was described as “absolutely vital”.. “Playing a vital role...doing fine work that needs to be followed up [at conservatoire]”. “Most [youth orchestras] have a good balance of sectional and full rehearsals, which is not always evident in some conservatoires”. It was mentioned that professional conductors also see the youth orchestras as having a vital role to play in the training of young orchestral musicians and see real value in working with them. Most youth orchestras use professional conductors from time to time at least, with some employing them on a permanent basis. It was further noted that many young players at the end of their courses at conservatoire will not have played with such good conductors at conservatoire as they had previously in their youth orchestras. This is especially so if they have been part of the National Youth Orchestra, the National Youth Orchestra of Scotland or the European Union Youth Orchestra. Another professor commented:

“The only good professional conductors were in youth orchestra, and this still seems to be the case. Expertise at conservatoire was not as good, although this aspect is now better and students in the top orchestras in their colleges do have professional conductors some of the time”.

Perhaps one of the most important comments coming from the professors was that “County youth orchestras are still the basis of encouraging interest in orchestral performance.” All professors commented on the current discouraging situation within LEA music services, which were perceived to be under constant financial pressure, and all felt that if nothing is to be done to alleviate this then our overall musical heritage is under threat.

Most professors added that, whilst it is considered that conservatoires do not always give sufficient training in orchestral performance, it must be recognised too that a college of music cannot train a student completely. “There is no substitute for sitting in a professional orchestra” and “There will always be an ‘apprenticeship’ aspect to orchestral playing” as well as “Orchestras are wrongly looking for experienced professionals from college - experience which cannot be gained until you are actually doing it” were some of the comments.

The interviews also addressed the area of postgraduate training. Typical responses were, “The only way of getting students anywhere near ready is to reintroduce a training system like NCOS” or “We do need to set up an orchestral training programme for postgraduates.” Programmes such as the London Philharmonic Youth Orchestra, the Young Musicians’ Symphony Orchestra and the Britten-Pears Orchestra were applauded but it was considered “anything worthwhile really needs to be full-time.” One professor made the observation that “A 100 strong full-time training orchestra which could address all the different aspects of the professional orchestral player of today would have real value.” Another said, “A training orchestra would give an understanding of what a two sessions a day type contract orchestra, with some touring if possible, is like. That you have no real time to practise is part of the reality.” One further comment reflected the changes that are now apparent in being an orchestral performer, “[a training orchestra would] help with the moves to the future of orchestral players with more community work.” A final observation was that, “There is not yet in this country the right training opportunities for orchestral string playing. We only scratch the surface”.

The idea of a training orchestra also complemented the views about the changes in demands on orchestral players especially with regard to community and education outreach. There was a criticism from one professor who wondered whether educational work by professional orchestral performers is led by demand or is the creation of a demand, and that the wider interest is really market-led; a policy of “bums on seats”. Nevertheless, it was also recognised that education work with schoolchildren can only be good, even if the rewards are long term. It was suggested that this too may only be an interest of those who were promoting this aspect. The general opinion, however, was that this part of the orchestral performer’s wider brief is probably here to stay, even if it does not escalate into the full blown ideas of Fleschman and his “community” orchestra (Fleschmann, 1987). Where there was further consensus was in the need for specialised training for those who wanted, or were required, to lead such work and further to this there were positive comments about Peter Renshaw’s course at the Guildhall School of Music and Drama on communication skills. One professor remarked that, “One of the dangers of orchestral playing is that it leaves very little room for initiative - one is almost always ‘a response’ and the squashing of initiative may be one of the reasons for disillusionment in the orchestral profession. This [education/community work] opens up an entire area where initiative is possible”.

Two of the professors interviewed suggested further possibilities for extended orchestral training, although both ideas had more obvious problems. The first was for a one-year full-time training programme prior to conservatoire, which might be run by the conservatoires as a “foundation” course (equivalent perhaps to those in fine art) or even as a private education initiative. It was realised, however, that most conservatoires wanted to get to work on the students’ technical instrumental training as early as possible and that there would be an immediate difficulty with funding such an initiative. The second idea was that the National Youth Orchestra might be asked to replace their age range from the present 12 to 19, with 21 to 25, altering the conditions of entry so that places would be open to conservatoire students and to make the provision full-time. It was felt that this would give more credibility to the notion of a youth orchestra which gave “national” representation of what this country had to offer. It would also bring the UK into line with the European idea that “youth”

extends beyond 21, and that further training beyond conservatoire is both very positive and valuable. Part of the thinking behind this idea was that as the county youth orchestras are doing such a fine job the NYO could achieve higher standards with a more significant profile and a much wider educational outlook. Again, funding would be a central issue with regard to the success of such a venture but, with the money from the lottery fund now available, this would be an extremely worthwhile cause.

Suggestions that conservatoires might move into university campuses provoked a mixed reaction. On the negative side it was suggested that students would not practise sufficiently. A conservatoire, it was claimed, focuses the student's mind on accepting the fact that success is directly related to the amount of practice and that there would be too many distractions in a university-type environment. It was also accepted, however, that mixing with students from diverse educational programmes would help musicians to feel less isolated and would also give conservatoire students the opportunity to extend their musical studies into other related areas such as administration, management, teaching, recording/broadcasting, publishing and the retail trade. This would be especially useful with so few employment opportunities for orchestral musicians. It is also acknowledged that many musicians earn their weekly wage from a number of different sources - usually not from choice. Given that they had had other training in related areas, this would make the realisation that this was necessary, more readily acceptable and give them a deeper and more informed understanding of their second or even third form of employment.

For all students the main thrust of performance tuition in conservatoires is centred on individual instrumental tuition. As one professor said, "You cannot ask students to perform well as orchestral musicians if they do not have the command of the instrument they are playing". He went on to say that, in some cases, a student playing repertoire that is too difficult can do more harm than good. All the professors agreed that nearly all students entering a conservatoire have weaknesses in their technique which need working on. Some are very small inadequacies and very easy to deal with, while others are more serious. It was pointed out, however, by one professor that this might be to some degree the fault of the conservatoire, because the

conservatoires do not train their students how to teach and many students leave conservatoire without the necessary background training or knowledge which is required to teach competently.

In conclusion, it was suggested by a number of the professors that it might, in principle, be possible for perhaps two of the London conservatoires to run a joint full-time postgraduate training orchestra. It was felt that this would probably be sufficient for the needs of the profession generally, especially if it had double woodwind and brass. If it were to be run, for example, by the Royal Academy of Music and the Royal College of Music, then it would have real credibility, although all felt it would need to have the personal involvement of an expert professional conductor. A possible model might be the Laban Centre's establishing of Transitions Dance Company, who offer a one-year contracted professional "first job" experience for dancers and choreographers. Recruitment is by open audition from all UK dance academies.

CHAPTER 3 – THE YOUTH ORCHESTRAS

3.1 THE YOUTH PLAYERS

To place the present situation in a more general context it is worth mentioning first a few facts regarding instrumental teaching at school age level.

- Currently, around one child in 12 has instrumental music tuition provided by a music service at school or by local music centres.
- Almost all secondary schools offer some form of instrumental or vocal performance group for pupils having tuition – 60-80% are estimated to have wind bands, orchestras or string orchestras.
- The peak age for playing an instrument is 9, when six children out of ten will be playing music.
- By 14, this has declined to four children out of ten.
(Department of National Heritage, 1996)

The extent of youth orchestra training can be seen by the membership of the National Association of Youth Orchestras (NAYO). The NAYO Directory of Youth and Student Orchestras lists 171 orchestras. Of these, 80 have an upper age of 19, a further 43 have an upper age limit of 21 and another 29 have an upper age limit over 21. There are 19 orchestras listed with no age range given. A full list can be see in Appendix 3. (NAYO, 2000)

In order to explore the aspirations of players attending a youth orchestra, I sent a questionnaire (Appendix 4) to all members of two very different orchestras - the Kent County Youth Orchestra and the Ulster Youth Orchestra. Kent has one of the oldest and most successful youth orchestras, whereas Ulster has one of the newest. Kent is very much a middle class area of the UK with low unemployment, while Ulster has high unemployment and a larger proportion the population is working class. The Kent County Youth Orchestra has, for the moment, reasonably good financial support from the Kent County Council as Local Education Authority, but Ulster has to apply to each of the substantial number of mainly small local government areas to ask for a proportion of the running costs. Both orchestras, however, are run on similar lines, concentrating on courses during school vacations.

The questionnaire was split into two parts – one for those pupils still in secondary education and the second for those in higher education. It was sent out, completed and returned in the 1995/96 academic year.

From the total of 90 respondents (53% of those surveyed), 57 were at school and 33 in higher education. 53 of the students are female and 37 male. The age distribution was representative of the orchestras whose membership runs to the age of 21, with the majority in the 16-19 age bracket.

Table 13: Response of Youth Orchestra Players by Age

Age	12	13	14	15	16	17	18	19	20	21
No.	1	0	1	8	12	20	23	12	9	4

All standard orchestral instruments were represented, with the exception of harps. The detailed breakdown was as follows:

Table 14: Response of Youth Orchestra Players by Instrument

Violin	31	Flute	4	French horn	8
Viola	9	Oboe	4	Trumpet	3
Cello	9	Clarinet	2	Trombone	3
Bass	9	Bassoon	1	Tuba	1
Harp	0	Percussion	6		

The next four questions were asked only of those who were in secondary education. The first question asked where they would prefer to pursue their studies when leaving school. The figures were as follows:

Table 15: Higher Education Preferences of Members of Youth Orchestras

University	43
Music College	10
Other	0
No decision	4

Over 75% had, therefore, decided that they would like to go to university with 17.5% preferring music college and 7% undecided.

Of those who expressed a desire to follow their education through university, 23% wanted to read music. The remainder gave a wide range of subject choices:

Table 16: Choice of subjects to be read at university by youth orchestra players

Music	10	Maths/Music	2
Music/Languages	1	Performing Arts	1
Medicine	4	Geography	1
Physics	1	Veterinary Science	2
Sociology	2	Social Policy/Criminology	1
History	1	Accountancy	1
Management Studies	1	Engineering	3
Law	3	English	2
Theology	1	Maths	3
Chemistry	1	Languages	4
Politics/Economics	1	Philosophy	1

Some students expressed a choice of more than one possible subject, hence the numbers above add up to more than 43. This does show a very strong inclination away from studying music in higher education, but also reflects the academic strength and ability of the membership of the orchestras. (In the Kent County Youth Orchestra in 1995 all those members still at school went to either a grammar or an independent school.)

I then asked three questions relating to careers advice, to follow up the same question that I had asked of the established professional orchestral players and which had indicated that an impression of very poor careers advice had been formed by the respondents. The first of these questions dealt with whether any careers advice had been received and the responses were divided between those who want to follow a musical career and those who do not. Those who had received careers advice were asked to assess the advice as being good, satisfactory or not very good. Of the 57 students in secondary education 50 (88%) had had access to careers advice. Of these, 14 (28%) were looking at the possibility of a career in music. For the remaining seven students who, as yet, had not received any careers advice, it may be that this stage will follow in due course. The assessment of the careers advice was as follows:

Table 17: Assessment of careers advice by members of youth orchestras in secondary education

	Career in music	Career other than music
Good careers advice	5 (35.7%)	14 (38.8%)
Satisfactory	4 (28.6%)	20 (55.6%)
Not very good	5 (35.7%)	2 (5.6%)

This shows that over a third of those who were intending to follow a career in music received what was perceived to be poor advice, and was in marked contrast with the perception of other students who had decided not to follow a musical career. This, to some extent, could be expected given that most career officers will have very little knowledge of the music profession. It is also assumed, however, that students should be able to gain reasonable advice from music teachers, both academic and instrumental.

In this group of questions the students were also asked from whom they received the advice. (Again, the responses give higher numbers than there were students as some received advice from more than one source.) The sources identified were:

Table 18: Source of career advice for members of youth orchestras in secondary education

	Career in music	Career other than music
School careers officer	7 (41.2%)	28 (59.6%)
Another school teacher	2 (11.8%)	11 (23.4%)
Instrumental teacher	4 (23.5%)	8 (17%)
Other	4 (23.5%)	0

Perhaps the most interesting figure here is the 17% who received advice from their instrumental teacher but were not intending to follow music as a career.

From those who had not received any careers advice at school level, 50% expected to do so before going into higher education. The indication as to the source of this expected advice suggested that most of these students would seem to want to follow musical careers. Once again, the instrumental teacher was the point of reference for almost 50%.

In response to a further question "If NO, will you expect to have careers advice before choosing where to go for higher education?" four answered Yes, and three No. Those answering Yes identified:

Table 19: Those expecting to have careers advice before entering higher education

	Career in music	Career other than music
School careers officer	2	2
Another school teacher	1	1
Instrumental teacher	4	0
Other	2	0

The next question sought to identify the proposed area of specialisation of those intending to go to a university to read music or to a music college. Students almost always gave more than one option in reply, as follows:

Table 20: Areas of specialisation for those intending to follow music higher education courses

Performance	22	Composition	3
Therapy	1	Education	4
Press	2	Publishing	2
Administration	1	Conducting	2
Broadcasting	2	Recording	1

Not surprisingly, all opted for performance, but most expressed a second choice, perhaps realising that they did not expect to earn enough to survive as a performer, that they might not make the grade or that their interests are wider than just performance. As can be seen, most areas of employment linked to music were listed. The last question in this section for students still at school asked if they had been given any advice regarding job opportunities after obtaining their qualifications. Of the 22 replies to this, 15 (68%) replied that no advice had been given and from those who had received advice, the two who commented were given virtually the same scenario: "Not a lot of jobs going" and "few jobs available after course".

The next seven questions were limited to those students in higher education. (It appeared that in both orchestras, all were undertaking an education course of some sort.) The first of this group of questions identified the college, university or conservatoire at which they were studying and the current courses, as follows:

Table 21: Members of youth orchestras at conservatoires

Conservatoire	Numbers
Royal Northern College of Music	3
Royal Academy of Music	4
Royal College of Music	2
Royal Scottish Academy of Music	3

Table 22: Members of youth orchestras at university

University	Course	University	Course
Leeds	Modern Languages	Portabello College, Dublin	Business Studies
Leeds	Architecture	Trinity College, Dublin	Music & French
Surrey	Music	Trinity College, Dublin	Medicine
Hull	Music	Queen's Belfast	English & Music
York	Music	Queen's Belfast	Music x 2
Ulster	Speech Therapy	Aberdeen	Biology
Ulster	Music	Birmingham	Music
Oxford	Music	Southampton	Music
Bristol	Medicine	Manchester	Geography

These figures demonstrate that, in contrast, or conversely, to the aspirations or intentions of younger members, those students who stay in youth orchestras after the age of 18 tend to follow higher education courses in music. Two students were taking a “gap” year. The distribution of first, second and third-year students showed an understandable downward trend in terms of membership. Between the two orchestras surveyed there were 16 first-year students, 12 second-year and 5 third-year. This could be due to the growing pressure of academic work, or an increase in self-financing which results in some not being able to afford the cost of courses, while some, perhaps, have grown out of the youth orchestra environment.

A similar question was then asked relating to careers advice (as in the secondary school questionnaire) i.e. whether the students had received any advice and, for those who did, whether they now consider that advice to be good, satisfactory or not very good. Of these 31 students, 29 had had access to careers advice. Of those 29, 21

were following a degree course in a music-related subject. In most cases, the advice had been given either by the school careers office or an instrumental teacher. Of the 29 who replied affirmatively, the assessment of that advice was:

Table 23: Assessment of careers advice by members of youth orchestras in higher education

	Career in music	Career other than music
Good careers advice	6 (29%)	6 (75%)
Satisfactory	7 (33%)	2 (25%)
Not very good	8 (38%)	0

Again, from those following music courses roughly the same percentage of those in higher education as those at school found the advice to be not very good.

Only five students undergoing graduate education had received careers advice. Two of these had been to their university Careers Advice Centre, one had undertaken work experience, two had been to “Professional Skills Lectures” or the RCM and one had support from a professor. Only one of the 31 students (reading biology) was unhappy with their choice of higher education.

The survey asked if they had been given any advice regarding employment opportunities on leaving university or conservatoire. Of the 31 students, 20 had not received any careers advice although this may be reflected in the number of first and second-year students in the survey. Nearly all those students who had received advice commented on the perceived lack of performance opportunities on completing their course. Two players were told to look abroad, another was advised “to branch out into other fields.”

Finally the respondents were asked if they wanted to follow postgraduate training after qualifying – not just in music but in any field. Over half (52%) indicated such a preference. Given that many LEAs do not fund postgraduate courses, I felt this to be a very high proportion. Some students expressed more than one preference. 24% indicated that they did not intend to follow postgraduate training and of the remaining

24% one-third answered “possibly” and two-thirds “Don’t know”. The complete list of choices for postgraduate courses follows:

Table 24: Choice of Postgraduate Courses

Performance	32	Medicine	1
PGCE course	5	Modern Languages	1
Music therapy	3	Law	1
Composition	2	Civil Engineering	1
Surgery	2	Horticulture	1
Recording	1	Architecture	1
Music criticism	1	Psychiatry	1
Journalism	1	Physics	1

3.2 THE COUNTY PROVISION

One respondent in the Ritterman report makes reference to the fact that the better county youth orchestras have played a key part in the development of "some of the finest and most rounded players now in the orchestral profession." This reference is not isolated. Such recognition is supported throughout this research by all professional bodies and individuals.

The start of the youth orchestra movement began just after the Second World War and was a British phenomenon which has been copied throughout the world. Even as recently as 1993 the Kent County Youth Orchestra toured Argentina at the request of the Argentines and supported by The British Council as an example of what can be achieved. As a result of this visit the Buenos Aires Philharmonic Youth Orchestra has now been in existence for the last two years.

Every English county has its own youth orchestra. Clearly it is important, therefore, to ascertain what each county provides and to compare the different approaches. From a questionnaire sent to 42 English counties, there were replies from 30, a 71% response. Some questionnaires were followed up with telephone calls to clarify or to add some data. (See Appendix 6 for the complete data.)

The formation of most county youth orchestras falls in the 1970s. The earliest, however, Durham and Leicester, were both formed in 1948. The 1950s saw four the formation of more with Northumberland in 1950, the Isle of Wight and Gloucestershire in 1952, and Staffordshire in 1955. By the end of the 1960s another five had begun to operate, with 11 more in the 1970s, and a further four during the 1980s. Two of the respondents did not know the date when their orchestras were first formed.

The age range of the orchestras fell into two groups - some counties have extended their age range to 21 in order to include those students in higher education and the second group keep the upper age limit to 18/19 to include only those who are still in secondary education. Of the 30 counties, there are 13 which have an age range up to 21, whilst the remaining 17 keep to within the school age range. The lower age limit can be seen to be generally between 11 and 14.

Of the 15 orchestras who gave numbers of participating students, three are in the 50-59 bracket and four in the 100+ bracket, but most membership numbers are in the 80s:

Table 25: Membership numbers

Membership	County Youth Orchestras
50-59	Durham, Gloucestershire, Isle of Wight
60-69	Cumbria, Guernsey, Nottinghamshire
70-79	Derbyshire, Isle of Man, Shropshire
80-89	Avon, Cambridgeshire, Essex, Leicestershire, Norfolk, Lincolnshire, Northumberland, Staffordshire, Suffolk
90-99	Hertfordshire, Lancashire, Northamptonshire
100+	Dorset, Hampshire, Kent, Oxfordshire

Whilst this seems to be directly related to the size and population of each county, some counties had surprisingly large orchestras, such as Northumberland (80) and the Isle of Man (70). The larger orchestras are Kent, Dorset, Hampshire and Oxfordshire, whilst the three smaller orchestras come from Durham, Gloucestershire and the Isle of Wight.

Some county youth orchestras have weekly rehearsals throughout the school term while others confine rehearsals into holiday periods. The use of weekly rather than holiday rehearsals reflects the upper age limit of the orchestras and is largely confined to those where members do not exceed 18 years. It would be geographically impractical for those with members of 21 years of age to rehearse weekly. Three counties, however, Durham, Isle of Man and Suffolk, whose age range is up to the age of 21, still have weekly rehearsals. This leads one to assume that they either encourage their players to return for rehearsals as often as possible or bring them in only for final rehearsals and concerts. The Isle of Man and Suffolk do have residential as well as weekly rehearsals, which does mean that their older players could return just for those periods.

Of the 15 counties whose orchestras meet during term time, four meet every two weeks (Durham, Hampshire, Lancashire and Shropshire), one meets every four weeks (Lincolnshire), whilst Nottinghamshire meets on eight individual days throughout the year. The remaining eight orchestras rehearse weekly.

Only three counties (Durham, Guernsey and the Isle of Wight) do not run any residential or non-residential courses. A further four (Cambridgeshire, Lancashire, Leicestershire and Shropshire) do not have residential courses. Of the remaining 24 youth orchestras, most have one or two residential courses each year. Kent, Essex and Northumberland all have three, whilst Cornwall manages four. Other counties, apart from these four, try to achieve a balance between residential and non-residential rehearsal courses. Dorset runs two of each. Buckinghamshire and Hertfordshire both have one residential and three non-residential.

The number of concerts undertaken varies enormously from just one per year (Humberside and Oxfordshire) to as many as twelve a year (Hampshire). Those who undertake a larger number of concerts do tend to be the orchestras whose upper age limit is 19, ie to the end of the normal sixth form period. In those orchestras whose age limit is 21, many of the older members are presumably in full-time study, i.e.. at university or music conservatoire, and hence may not be available during term time. There must also be the question of budget restraints for some orchestras.

The concert venues chosen by orchestras are limited by two factors - budget and availability. Most perform either in recognised concert halls or a mixture of acceptable performance venues. For example, Kent has several concert halls within the county with the capacity to seat a 100-piece symphony orchestra comfortably. In addition, the two cathedrals of Rochester and Canterbury are also used from time to time. Summer outside concerts are now also very popular and promoters, especially from the larger charity organisations, are quick to see the financial advantages of booking the good county youth orchestras for their functions. Again Kent is a typical example, giving two such concerts each year in early July; one for the British Red Cross and one for the National Trust. Moreover, nearly all orchestras tour abroad. (Only six of the thirty do not.) Essex used to tour every year but now, like most others, plan to go abroad only once every two or three years. Some, such as Northumberland, only take a chamber orchestra on foreign tours.

The numbers regularly using professional conductors, as compared with an LEA appointee as conductor, is almost equal; thirteen orchestras engage a professional conductor and eleven someone from the wider LEA Music Advisory or similar services. The remaining six county orchestras surveyed use both; typically there is an LEA appointed director but the occasional

concert or course is taken by a professional conductor. Both Northumberland and Kent use this system. Northumberland uses the same professional conductor all the time but Kent selects a different professional on each occasion. The number of counties which can afford to use professional conductors, even if only for part of the time, is high - 19 out of 30, some 64%.

The number of counties using tutors from a professional orchestral background is much lower. Only six orchestras surveyed use professional tutors all the time, although a further nine use a mixture of professional and LEA instrumental peripatetic teachers. Again, adding together those who expose their students to professional coaching either in conjunction with peripatetic instrumental teaching or not, gives a total of 50%.

Only one orchestra (Cumbria) is without LEA financial support and all bar four require parental support in terms of funding. The financial aspects of running a county youth orchestra remain one of the major problems and concerns. Not only are they affected by the continuing downward slide in terms of the funding for instrumental lessons, but many are also affected by ongoing local government reorganisation. If some counties are to be split into unitary authorities, county-wide funding would disappear or perhaps raise issues of membership. County youth orchestras will then need to go to each unitary authority to ask for their proportion of the funding needed. But what if one authority decides not to support the county youth orchestra? Are those students then barred from participation? Whilst this might give more players from the supporting areas a better chance of getting one of the prized places, it will undoubtedly lead to a drop in standard. Some counties have been affected by the 1988 Education Reform Act which allows schools to "opt out" of the local educational system and become "Grant Maintained". Therefore, when a school selects grant maintained status, it receives its budget from central government and, as a result, a county's core budget starts to become depleted, leaving less and less money for, amongst other things, its music services. Another part of the 1988 Education Reform Act required local education authorities to transfer up to about 94% of their budget direct to maintained and voluntary aided schools. In practice, this meant that few LEAs could afford to finance a countywide instrumental provision or fund orchestras, bands, choirs, peripatetic instrumental teachers and advisers out of their retained share of the budget. Other educational necessities covered by central administration, such as school transport and special educational needs, also was

required to be funded from the retained budget. Some counties have managed to retain up to 15% of this budget but there has been pressure from central government to reduce this figure. In some areas there was a greatly subsidised, or even free, instrumental tuition service but this has changed radically since the 1988 Education Reform Act.

Many of these concerns arose from the changes to Local Education Authority (LEA) services because of the 1988 Education Reform Act. As a result of this there have been three aspects which have had direct effects on the delivery of instrumental provision: firstly the delegation of centrally held LEA funds to schools – i.e. local management of schools (LMS), secondly the introduction of legislation with regard to charging for school activities and thirdly the introduction of the National Curriculum.

With the advent of LMS, schools now have at least 85% of centrally held funds delegated to them. Other research (Sharp, 1991) has shown that this legislation had an immediate effect. By the time this research was published, seventeen LEAs had devolved all or part of their instrumental service budget to schools and in another ten authorities the budget was under consideration. Further to this, Sharp found there was a concern, albeit a “minor” one, regarding

“...the fate of county and area bands, ensembles and orchestras. If all the instrumental music funding were to be devolved to schools, it was felt that school heads and governors would not be prepared to contribute towards the cost of these activities. Even if funding for youth bands and orchestras were to be secured, some respondents predicted that the fragmentation of the service in general, the loss of specialist teachers and a lack of quality control would eventually lead to their demise.” (Sharp, 1991)

Under LMS, schools who have had the instrumental budget devolved are under no obligation to spend that money on instrumental services and Sharp found that there was a “contraction of service” due to the effect of LMS. In two cases, this had led to the complete closure of two service providers. Sharp also finds, however, that for some authorities there had been positive effects from LMS, one being a more equitable spread of provision between schools, and three authorities found there was an increase in funding and provision due to schools “buying in” more. (Sharp, 1991)

Further research in 1995 by Harland, Kinder and Hartley points out:

“...the amount and quality of arts provision in schools now resides very much with schools...some schools, especially those that can marshall private funding and parental support, may find that the changes brought about by LMS, devolved budgets and the privatisation of central services precipitate an improvement in the quality of arts provision and support available to teachers and pupils. For other schools, particularly those without recourse to parental and private subsidies, the amount and quality of services to support arts education may deteriorate. Consequently, many observers feel that, without the central equalising rôle previously adopted by many local authorities, recent structural reforms will result in a widening of the gap in provision for schools.” (Harland, Kinder and Hartley, 1995)

Following the 1981 Hereford and Worcester court case, in which the judge ruled that fees could not be sought for activities which took place within normal school hours, many LEAs who were charging for instrumental tuition found themselves faced with the dilemma of trying to provide opportunities for children to learn to play instruments whilst having limited funding. The 1988 Education Reform Act upheld this principle with one of the exceptions being individual tuition on a musical instrument. Sharp found that a third of the 98 respondents, in response to the 1988 legislation, had introduced charges for instrumental training in the areas of individual tuition, music centre activities taking place out of school hours, and in cases where the provision of music tuition was given by a third party. Another survey (Coopers and Lybrand and MORI, 1994) has found that instrumental music tuition is becoming more reliant on funding from parental fees.

Table 26: Funding for music centres, youth choirs and orchestras in 1990/91 (104 LEAs)

Funding Sources	Number	%
LEA only	52	50
LEA and parents	29	28
LEA and fundraising	6	5
LEA, parents and fundraising	5	5
Parents and fundraising	5	5
LEA and schools	4	4
Parents only	2	2
LEA, parents and schools	1	1
Total	104	100

(Sharp, 1991)

Bernard Haitink, Music Director of the EUYO, commenting on recent UK developments, said:

"This is an awful story. Cutbacks in education are an example of bad government. How can you do that to young people who just want to have a future? I know a case of a young girl who played in a school orchestra, which was her whole life and made her school time wonderful. Now that orchestra does not exist any more...I do not want to be political but this style of government has no interest in the arts whatsoever." (Haitink, 1995)

For the few fortunate county youth orchestras who both maintain a good standard and still have reasonable support from their LEA, sponsorship can add to what can be provided. For seven years the Kent County Youth Orchestra received financial backing from Network South East. What started off as a three-year project in 1987 extended to five and then seven years, initially receiving £10,000 per year increasing in the final two years to £12,000. Success came with a good working relationship. Not only did Kent provide all the normal publicity linked with sponsorship, but in addition provided string quartets or brass groups for formal indoor or outdoor occasions. A personal communication from Geoffrey Harrison-Mee, the Director of Network South East, in 1992 emphasised their commitment confirming that there was genuine interest from the company in the development of the orchestra and its players. The orchestra continues to be successful in attracting sponsors and in 1995 secured a two-year agreement with the drug company, Pfizers, renewed in 1997 for a further three-year partnership and in addition released a CD in 1996 sponsored by SEEBOARD. Early in 1998 a new three-year partnership was drawn up with Blue Circle Industries plc to fund a chamber orchestra, formed from the more senior players of the main orchestra. Part of the project is to provide community education links with local primary schools and this has led to a grant being awarded under the Government's ABSA Pairing Scheme, to replicate the project in another part of Kent. Dorset Youth Orchestra receives sponsorship from BP and the Poole Harbour Commissioners. The BP money supports the instrumental coaching provided by the Bournemouth Symphony Orchestra. Other philanthropic organisations, such as the Rotary, the Round Table and the Lions, all work with many youth orchestras in organising concerts on an occasional basis.

In order to gain further insight into the training opportunities, funding and management of youth orchestras, three orchestras were researched in greater depth. Each orchestra could be

considered very different in terms of how each is administered and the age range accepted. The Kent County Youth Orchestra (KCYO) is administered through a music service that is funded through the Local Education Authority. It has an upper age limit of 22 and meets for three residential courses each year. The London Schools Symphony Orchestra has an upper age limit of 18 and is largely funded through sponsorship from the corporation of the City of London, although it receives additional funds from many other trusts and foundations. Like the KCYO it rehearses during courses held in the school vacations, only one of which is residential. The Nottingham Youth Orchestra is a totally independent organisation whose only funding comes from parental contributions plus a small income from one sponsor. This orchestra meets on a weekly basis in term time.

3.3 LONDON SCHOOLS SYMPHONY ORCHESTRA

The research for the initial part of the history of the London Schools Symphony Orchestra (LSSO) comes from historical publications, but for the latter part, from 1990 onwards, was from ongoing interviews with Ian Butterworth, Artistic Director of the LSSO and with Chris Crowcroft of Crowcroft & Partners.

The origins of the London Schools Symphony Orchestra date from two specific events. The first was the success of the annual residential courses set up by Ernest Reed following the formation of the first youth orchestra in Great Britain in 1926, the London Junior Orchestra. These orchestral courses for young musicians drew their players mostly from the British public schools and from the Royal Academy of Music. The second event was the passing of an act by the London County Council (LCC) in 1947 as recorded in a report on education in London:

“In 1947 a scheme was started to give children with marked musical ability instruction in playing musical instruments. The instruments are provided by the Council. For the more talented pupils between 11 and 16, and those of exceptional aptitude at a lower age, individual instruction can be given by approved teachers outside school hours. In addition, junior exhibitions are awarded at approved music colleges.” (London County Council, 1955)

This scheme was to prove remarkably far-sighted and generous. Within two years of the start of the scheme the Senior Inspector of Music for the LCC, Dr Leslie Russell, approached both the Education Officer and the Leader of the LCC. He asked that he be given the go-ahead to organise a holiday course for the growing number of young orchestral instrumentalists from the LCC schools. Eventually, he met with success as reported in the following extract from the General Purposes Sub-Committee of the LCC:

“That the Education Officer do arrange for a short course to be held during the Easter vacation, 1951, at Buckingham Gate Secondary School for pupils in secondary schools who are studying instrumental work under the Council’s scheme, and expenditure not exceeding 25 pounds to be authorised for this purpose.” (London County Council, 1951)

Following this the Council invited all of the London Secondary Schools to submit the names of pupils between the ages of 11 and 18 who were considered by their instrumental teachers to be eligible to join an orchestra representing the schools. The

standard required was to be of approximately Grade 5 standard of the Associated Board of the Royal Schools of Music. In addition it was decided that students who had left school within the previous year would also be eligible.

From over 200 applications, 128 students were finally chosen. All of these players had received their training in school, privately or as London County Council Exhibitioners at one of the music colleges in London. Following the course, the concert took place in the Royal College of Music which had been offered by the Principal, Sir George Dyson. The chosen programme consisted of the following works:

Handel-Elgar	Overture in D
Delius	<i>Walk to the paradise garden</i>
Pergolesi-Barbirolli	Concerto for oboe and strings
Rachmaninov	Piano Concerto No.2 (1 st movt)
Dvořák	Symphony No. 9 (<i>From the New World</i> – 1 st movt)
Berlioz	Hungarian March

In an article written for the magazine “Music in Education” the author describes the achievement of that first course:

“That that tuition [from instrumental teachers] had been technically of the first order was soon proved in their playing. It did not matter that they were not always quite together: that inevitable mistakes occurred. What did matter was the revelation of their magnificent sense of the orchestra as such. In attack, verve, tone, dynamics they showed both control and sweeping mastery, amazing in players so young.” (Sarson, 1951)

A report in the Times Educational Supplement commented:

“There was some criticism of the children’s playing, they must learn how to tune. The initial oboe A was very flat and was not adopted by many of the orchestra.”

Nevertheless, it added:

“This excellent experiment has most notably succeeded and London Schools must see that the source of young players for the orchestra never runs dry.”
(Times Educational Supplement, 1951)

The LCC Education Committee minutes of the 24 April 1951 reported that the Easter course had been held and that it had:

“...ended with an enthusiastic and complete orchestra of 139 players giving

a concert at the Royal College of Music before a large and appreciative audience” ... and ... “that a second course will be held in the Summer holidays” (LCC, 1951)

More importantly, the LCC Education Committee Schools Sub-Committee commented:

“...that a vacation course in orchestral music for Secondary School pupils be held at the Christmas vacation 1951 be approved and expenditure not exceeding 50 pounds be sanctioned for it: that the orchestra formed during the course be called the London Schools Symphony Orchestra and the offer of the Royal Festival Hall for a concert be accepted: and that the General Purposes Sub-Committee be informed accordingly.” (LCC, 1951)

A year later in a report to the Education Committee by the Primary and Secondary Schools Sub-Committee, further long-term financing was agreed following the successful concert at the Royal Festival Hall:

“The public concert by the orchestra (the LSSO) in the Royal Festival Hall on the 8th of January 1952 was very successful and resulted in the Education Account being credited with 129 pounds. We have sanctioned expenditure not exceeding 420 pounds for similar courses during the Easter, Summer and Christmas holidays and have asked the General Purposes (South Bank) Sub-Committee to agree to another concert in the Royal Festival Hall.

In response to an invitation from the Danish Association of World Friends we have authorised a fortnight’s tour of Denmark by the Orchestra as part of the Summer vacation course. Members will stay in Danish homes.” (LCC, 1952)

The total success of the initiative by Dr Russell can thus be seen in musical, educational, social and financial terms. Within one year he had formed an orchestra with, thanks to the free instrumental scheme opened by the Council, players from diverse backgrounds. This had then given those players probably the first opportunity not only to perform as a symphony orchestra, but also to perform in high quality public venues both in this country and abroad. They were able to do so due to the support from the London County Council. Nevertheless, for the LCC to treble funding for each of the orchestra’s courses first year of existence can only reflect the quality of the achievements of the players, their teachers and of Dr Russell himself.

Throughout the following years the orchestra repeated its yearly cycle of three courses and concerts. One concert each year was performed at the Royal Festival Hall.

Moreover, other opportunities for the orchestra appeared. In 1955 the orchestra provided the incidental music for the film “It’s great to be young” and then the background music for a film entitled “To live and learn” produced by the London County Council. (Golightly, 1990)

In 1966, on the tenth anniversary of the orchestra’s first Royal Festival Hall concert, the composer Malcolm Arnold conducted the LSSO in a performance of his fourth Symphony. 1966 also saw the retirement of Dr Russell, whose replacement, Peter Fletcher, immediately made several changes to the organisation of the orchestra. Firstly, he insisted that it should only be open to students undergoing full-time education at schools in the Inner London Education Authority. Secondly, that the orchestra should not be enhanced with students from the London conservatoires and thirdly he discontinued doubling the first and second woodwind parts, arguing that this led to poor intonation. (Golightly, 1990)

Leslie Russell had also started a training orchestra. This ensemble had run alongside the main orchestra, rehearsals taking place at the same course venue and ending with a concert for parents and friends. Under Peter Fletcher this orchestra was re-named the London Schools Concert Orchestra. Fletcher also decided that much could be gained from the LSSO undertaking residential courses and, in the summer of 1969, the orchestra travelled to the Inner London Education Authority’s boarding school, Woolverstone Hall near Ipswich. (Golightly, 1990)

In 1970 a large new comprehensive school in Pimlico was completed and, under Fletcher’s direction, the music department developed new opportunities. A “Centre for Young Musicians” was established whereby selected young players were asked to attend each Saturday for the various aspects of musical training. This included an hour’s tuition on two instruments given by professional players.

Fletcher left the orchestra in 1973 but not before taking the orchestra on tour to Chicago (1971), Calais, Le Touquet, Bonn, Cologne and Hilden (1972) and Calais, Boulogne, Le Touquet and Paris (1973). The orchestra also undertook its first gramophone recording, playing Bloch’s Viola Suite and his Suite *Hebraique* and, in

1973, they were recorded at the Royal Festival Hall by the BBC for transmission in its series “Youth Orchestras of the World.” (Golightly, 1990)

For the following three years the LSSO was to be directed by the incoming Senior Inspector of Music of the London County Council, John Hosier. He too was to make an impact with the orchestra, albeit by not conducting, as, under his guidance, the orchestra engaged professional conductors. Firstly Andrew Davis and then, for three years, Simon Rattle. In 1974 the BBC produced an hour-long programme featuring the LSSO. Not only did the programme cover the orchestra in rehearsal at a residential course and in concert at the Royal Festival Hall but also featured the everyday lives of three members of the orchestra. Two years later, in 1976, the orchestra was chosen by the British Council to represent the success of instrumental music training in the UK by taking part in the Bicentennial Celebrations in the USA. A series of concerts was given, with venues including the Hollywood Bowl, Sanata Barbara, Palo Alto, San Francisco, Chicago and the Carnegie Hall in New York.

Later that year John Hosier left the Inner London Education Authority to return to his previous post as Head of Schools Music for the BBC. Hosier was replaced as Staff Inspector for Music by John Stephens who thus took over the running of the LSSO. Stephens followed the example of Hosier by using renowned professional conductors and composers to conduct the LSSO. Over the next few years conductors such as Emanuel Hurwitz, Sir Charles Groves, John Georgiadis, Steuart Bedworth, Jane Glover, Meredith Davies, Nicholas Cleobury, Bruno Moretti and Poul Jorgensen were to direct the orchestra. The orchestra also enjoyed the experience of working with composers who conducted their own works. These included:

Witold Lutoslawski – Concerto for Orchestra
Michael Tippett – Triple Concerto
George Benjamin – *Jubilation*
Paul Patterson - *Sonors*

The established annual programme of concerts continued, with one concert each year being given at the Royal Festival Hall. The orchestra toured again in 1978 visiting Denmark, Sweden and Norway, and then in 1980 to Belgium as part of the International Festival of Youth Orchestras. Tours abroad were then undertaken to

Germany in 1982, to Tuscany in 1985 and then again to Italy in 1987. In 1988 they visited Paris and in 1989 the orchestra went to Spain. (Golightly, 1990)

In 1983 the orchestra made another recording, on this occasion under the baton of Elgar Howarth with Mahler's Symphony No 1 at Southwark Cathedral. This work was then included in the orchestra's programme for their first concert to be given at the Kenwood Bowl. Following this, the LSSO was to appear regularly at the open-air concerts at Kenwood Bowl until 1998.

In 1989 the orchestra was confronted with a major setback with the proposal for the abolition of the Inner London Education Authority (ILEA) in the following year, which was eventually to leave the orchestra without central funding. However in 1989, led by John Stephens, now the chief Inspector for Music for ILEA, a group of interested people met to try to formulate a plan which would give financial stability, not only to the LSSO but also to the whole of the Centre for Young Musicians (CYM). From this time, they were also assisted by Oliver Butterworth who had been appointed in 1990 as Course Director with responsibility for holiday courses, the flagship of which was the LSSO. (Butterworth was later to be appointed as Head of Performance for the whole of CYM). Up until this time, the LSSO and the CYM had been separate organisations but both being funded by the ILEA and being in the same building.

Stephens had already approached Chris Crowcroft, a professional fundraiser specialising in the performing arts, with the idea of a "buckets in the street" appeal for the LSSO. Chris Crowcroft remembers advising against this, saying that the problem was a problem for central government: the issue being whether government felt that they had a responsibility to preserve some of the good things of the ILEA, while at the same time getting rid of many of the things they perceived to be bad. With this advice, Stephens gradually persuaded the Department for Education and Science (DES) that they should look into the possibility of a government backed financial mechanism to take the position forward.

In the meantime, Butterworth had written to, and received support from, the well-known BBC broadcaster Richard Baker. Together with the conductor Colin Davis,

Stephens and Butterworth met with Robin Jackson MP at the House of Commons. Jackson, at that time, had responsibility for education within London. The outcome was a feasibility study into the continuation of a central music service for the boroughs of London with funding of £10,000 from the DES. The study and the subsequent report for the DES was undertaken by Crowcroft who, subsequently, has continued to be the principal fund-raiser for the CYM and LSSO. Crowcroft and Stephens worked closely together in formulating the report with Stephens leading on policy and Crowcroft on funding and constitutional structure and this was presented to the DES in the autumn of 1989, some six months before the abolition of the ILEA was to take place.

One of the key recommendations from Crowcroft, and one that was supported by government ministers, was that there should be a free-standing foundation that could take forward financially the provision of a central music service. From this recommendation, Crowcroft put forward two choices on the remit of such a foundation. The first was, whether it should be an all-embracing with the foundation acting as a governing body much like a grant maintained school, or secondly whether the foundation should, more simply, be a funding pipe-line. Crowcroft recommended the second as a better option for two main reasons. Firstly, on the management and financial side was that Crowcroft wanted the board of trustees to focus only on the financial aspects of the foundation and not the educational policy. Secondly, Crowcroft was aware that the Borough of the City of Westminster was interested in being the leading borough for this new foundation. (There were a number of key provisions, including music, careers and modern languages, which the DES felt needed to be maintained as London-wide). The DES had approached Stephens and Crowcroft to see if they could find a borough interested in undertaking this role. The DES were later to approach the Borough of Westminster and ask them to give them this support knowing that, as well as having the interest, Westminster also had the educational expertise.

The protocol for handing over ILEA assets was the responsibility of the ILEA Committee (ILEAC), whose function was to oversee the handing over of things that were to survive the abolition of the ILEA. Stephen's recommendation was that the LSSO and the CYM should be merged administratively within the ILEA music centre

and, that, at the appropriate time, ILEAC should then hand over the assets to the Borough of the City of Westminster as chosen lead borough. Westminster would then collect subscription funding from the other London boroughs on behalf of the LSSO and the CYM. Boroughs had been represented on the DES steering committee which was examining the possibility of a new mechanism, in order to ensure they gave continuing financial support. Nevertheless, it became apparent that the boroughs would be reluctant to pay any more than £1,000 per year and, in funding students through 32 weeks per year of CYM with a lesson and an ensemble activity, demand would exceed the financial availability.

Therefore, the way in which the funding was broken up was that the cost of the actual lesson, i.e. the teaching fee, would be met by the subscribing boroughs. The other costs, such as the teaching area, instrument hire, music resources and administration, considered to be the central overheads, were now the responsibility of the Foundation for Young Musicians – a body that had been set up to administer the finances of the CYM and LSSO. Crowcroft, knowing that the DES was duty bound to facilitate this transfer both in terms of administration and funding, negotiated an annual grant of £100,000 to the Foundation.

However, Crowcroft recalls that, in the following three years, some of the subscribing boroughs found themselves to be severely financially stretched due to rate-capping imposed from central government and other causes. The effect on their subscription to Westminster for the central music service was varied. In some cases they capped the subscription amount and said that they could not take on more students, some spread the amount over an increasing number of students thus creating shortfalls on student payments and others started re-charging fees on a means-test basis. One borough, Camden, withdrew their financial support altogether. Therefore, within a short period of time, there were operational differences between the subscribing boroughs.

This resulted in the Foundation having to undertake a further role in providing bursaries for students with problems finding their fees for lessons and also lead to support for instrumental loan and music resources. Crowcroft maintains that this was

inevitable, given the constitution of London with its high level of financial deprivation and minority community representation.

From the total annual cost of c£850,000 for the running of the CYM, nearly half is the central overhead. Crowcroft raises funds towards this part of the necessary funding. Some is also generated by what, in charity terms, is called “an activity surplus” - i.e. a surplus of income over expenditure. Current bursary requirements, both for the CYM and LSSO, are running at c£50,000 per year. Crowcroft points out that the funding is therefore very fragmented and vastly different from the funding position lost on 31st March 1990.

In 1993, with the move of instrumental lessons and ensemble opportunities from Pimlico School to Morley College, it was felt subsequently that the service had suffered from the fragmentation of the boroughs and had lost some of their outreach capability. This was shown in that the CYM clientele was then largely from the 11-18 age-range and that there was a problem with suitable qualified students coming through. Therefore a special project was set up to start “mini” CYMs in each of the boroughs aiming specifically at the 7-11 age range who are absolute beginners. This initiative has quickly shown to be supplying progression to the main centre.

From 1990 the largest single project within the CYM has therefore been the LSSO. Annually, Crowcroft fundraises £450,000 to £500,000 for the CYM and, of this, the cost of running the LSSO represents £50,000 to £60,000 net of ticket income. At the present time the orchestra is sponsored by the Corporation of the City Of London who give £53,000 per year. The budget is based on a year containing three courses. The breakdown is as follows:

Concert costs

	£		£
<u>Income</u>		<u>Expenditure</u>	
Sponsorship	53,000	Central costs	10,000
Box Office Receipts	<u>7,000</u>	Hall hire	15,000
Total	<u>60,000</u>	Marketing	11,000
		Artists' fees	11,000
		Concert day costs	<u>6,000</u>
		Total	<u>53,000</u>

The cost of running the courses is on a break-even budget, with the students' fees covering the costs of premises hire and tutors' fees.

Crowcroft realises that the LSSO, like most youth orchestras, cannot charge high seat prices for their concerts. Their clientele consists mostly of friends and relatives of the players and other interested musicians from the CYM. Thus their prices are in the £5-£7 range. Given that the Barbican Hall seats almost 2000, plus the fact that the LSSO concerts leave many seats unsold, the orchestra management have developed their education outreach by giving away tickets to schoolchildren. 1,000 such tickets were issued for the concert for 1 September 2000.

Crowcroft indicates that the £10,000 for central costs goes towards the general administration of running the CYM. Marketing includes programmes, posters, advertising and reception costs. Artists' fees are for professional conductors and soloists and the concert day costs include pastoral care, transport and claims from CYM staff.

Historically, in 1990 as part of the research for the DES report, Crowcroft approached a number of London companies asking if they would be supportive and sympathetic in sponsoring the LSSO. In doing so, Crowcroft happened to speak to London Electricity who, in just starting out as a new private company, were keen to be seen to be investing in their community. They agreed to sponsor the LSSO for three years. Not only did this funding support the general running of the orchestra, it also helped fund a recording and a tour to France. It was at this time that the orchestra began to use the Royal Festival Hall and the Barbican Hall for all their concerts. In the past Southwark Cathedral had been used for one concert each year, but as London Electricity wanted a higher profile the Cathedral was dropped in favour of one of the other major London concert halls. Crowcroft feels that by doing so the image of the LSSO was also upgraded, thereby increasing its potential to attract sponsorship and resulting in London Electricity agreeing to a further three years' support. Crowcroft estimates that during the six years London Electricity donated over £400,000 and that it had made a significant contribution to the continuation of the LSSO at a time when the outlook seemed very bleak.

In 1996, the Corporation of the City of London became the sponsor of the LSSO. The annual sponsorship of £53,000 is described as funding to “Support and Develop the LSSO”. This is despite the Corporation being under continued financial pressure due to the funding arrangements for the London Boroughs from central government. (The level of funding is based partly on the numbers of residents, of which the City of London has relatively few, rather than the number of people who work in a borough, of which they have a very high proportion.) Crowcroft also comments that the Corporation, as a borough of London, is more complicated than its counterparts in that it exists independently as the city government and the local authority for the historic commercial City of London as well as being an historic foundation in its own right. However, it also is under the same constraints as a Local Authority for Greater London. Nevertheless, because of its medieval foundation and, arguably, a more charitable attitude than its London counterparts, it takes a wider responsibility for all manner of projects and events in Greater London that go beyond the City boundaries. Crowcroft argues that, in a reforming Labour administration, this was a deliberate route for survival by saying to central government that they are prepared not only to look after the few people that live in the City but also to provide for the millions of people who use the City on a daily basis. Crowcroft also points out that the City of London is proud that, after the Arts Council and BBC, they are the third largest cultural funder in the UK. This is because they finance and manage the Barbican Centre, various galleries, own 50% of the Museum of London and support individual establishments, such as the London Symphony Orchestra and the Royal Shakespeare Company.

In approaching the Corporation as part charitable and commercial institution and part local authority, and knowing that they were keen to be more outward-looking, Crowcroft portrayed the LSSO as a symbol of the good things of London and London youth, indicating that this might be an area of mutual interest.

Thus the Corporation of the City of London agreed to be principal sponsor of the LSSO for an initial period of three years. Part of the arrangement was that it would be a reducing financial commitment from the Corporation, in order to encourage a greater responsibility on the LSSO to find complementary funding. However, when

in 1999 a further two years of sponsorship was agreed, the LSSO asked that the annual level of support be fixed in order to give them greater financial stability.

Alongside this, Crowcroft has looked for other sponsors who would be willing to support the orchestra for just one concert. Sainsbury's "Youth Orchestra Awards" are an example of this type of sponsorship, and the LSSO has been successful in this area on three occasions, each concert receiving £3,000 towards the costs. Another source is the investment company Babcock & Brown who, as well as part-funding concerts, have agreed to support the LSSO for 50% of the costs of a commissioned work from the composer John Tavener. The commission is for the LSSO's 50th Anniversary in 2001 with the remaining 50% being donated by the Foundation for Sport and the Arts. The link with Babcock and Brown has also benefited the LSSO with matched funding from the Arts and Business Pairing Scheme. Crowcroft estimates that between £5,000 to £10,000 each year is raised in this way, from co-sponsors supporting the orchestra.

After the abolition of the ILEA in 1990, the following two tours abroad were mainly funded by the parents. These were to France in 1991 and Spain in 1995. However 1997 saw a significant departure from this with a tour to Japan. This was the first inter-continental tour for 20 years and Crowcroft was asked to find financial support. Crowcroft agreed to do so, but at the same time built in a time-scale after which if insufficient support was found, there was time to abort the project. As it happened, Crowcroft, with his knowledge and expertise of wider arts funding, knew that Royal Sun Alliance was expanding their interests in Japan and secured their support as the principal sponsor. The agreed funding of £30,000 towards the tour also meant that there was sufficient to put towards a concert in the Barbican Hall, thereby extending public interest for the sponsor. Crowcroft eventually raised £100,000 for the Japan tour, with other sponsors donating sums of between £5,000 and £20,000, as well as from student fees. This was owing to the many British companies with business interests as there are a number of foundations dedicated to Anglo/Japanese cultural development and also because Japan was a thriving economy. Crowcroft's formula for project funding is to build in a 20% overhead and if this is exceeded to use the extra money for domestic use.

Crowcroft maintains that the success in fundraising is very much to do with the artistic reputation that has been built up around the orchestra over the past. He also comments that the diverse cultural and economic background of the members of the orchestra forces the management of the LSSO into looking for extra needed funding. He points out that for the past two tours about one-third of the orchestra paid the full fee, with another third paying part of the fee and the final third being fully funded. Comparisons can be drawn with similar orchestras from other parts of the country where the parental background is such that most members of the orchestra are able to pay the tour fee. Crowcroft suggests that, through its artistic success and reputation, he is able to find corporate funding for the tours which in turn, by enhancing the international profile of both the orchestra and the sponsor, feeds back into the credentials of the orchestra. He also points out that funding from trusts and foundations is, to some extent, easier to find as their remit is to be philanthropic, whereas commercial sponsors are more difficult to persuade since they are investing shareholder funds for the purpose of business profile. Moreover, they are looking for an excellence that is more obviously found in professional performing organisations, although Crowcroft admits that the “youth card” can also be persuasive. Crowcroft is adamant that the issue of performing in the Barbican Hall with a professional conductor of repute is of significant importance in the success and reputation of the orchestra, alongside imaginative and exciting choice of repertoire. When the orchestra then receives press reviews, reporters immediately talk about the professional standard of the playing from young people and of the orchestra’s innovative programming. Crowcroft suggests that “it is all a little chicken and egg – that whilst funding helps build the reputation, the reputation certainly helps with the funding.”

Two years later, following the success in 1993 and 1996 of the Kent County Youth Orchestra, the LSSO was asked to visit Argentina. Again, Crowcroft was asked to find financial support and, again, he was able to do so. Crowcroft comments that this was more difficult than the visit to Japan but found sponsorship totalling £50,000. There was no principal sponsor and there was not sufficient for a reasonable overhead but with several companies and trusts donating £5,000 - £10,000 sufficient funding was found to make the tour possible.

Crowcroft feels that the exclusive use of professional conductors is a major factor in the success of the LSSO, not only in terms of education but also as a marketing strategy and as an indication of the regard in which it is held by the music profession. He also comments that it is very much to the credit of Butterworth and Stephen Dagg, the Director of CYM, that they do not see the LSSO as a conducting opportunity for themselves. Crowcroft points to similar organisations where heads of music services conduct their county youth orchestra. He argues that in not doing so, engaging recognised conductors professionalises the projection of the LSSO and extends the educational benefits and rewards to the students taking part.

Crowcroft believes that one of the great values of the existence of the orchestra is the students' attitude to repertoire, whether familiar or not, whether contemporary or not. That they approach each piece with total open-mindedness with no preconceptions is why the LSSO, and other orchestras of similar standard, perform with such refreshing enthusiasm.

The Department for Education and Employment (DfEE – previously the DES) continue to help finance the whole of the CYM, but on a reducing basis. Their support of £100,000 per year continued for six years at which time, and Crowcroft feels justifiably, they argued that the CYM was not a national but a metropolitan responsibility. Therefore, the funding would be reduced by £25,000 a year eventually resulting in total withdrawal. This happened towards the end of the Conservative administration in 1996. With the change of government and ministers there came a more sympathetic attitude. The new Permanent Secretary, Michael Buchard, agreed that funding should continue at a standing rate of £50,000 for three years which in 1999 was renewed for a further three years. However, at this point it was indicated that, as the government was looking towards a future London administration, this renewed the problem of central government funding a local government issue and, with this in mind, the CYM should look towards finding other funding partners. This Crowcroft managed to do, with London Borough Grants and Bridge House Estates Trust Fund also agreeing to support the CYM with an annual grant of £50,000. London Borough Grants was the body, who in 1984, was given the assets of the Greater London Council to administer to produce an income that was to be spread among the London Boroughs for community or area projects. Bridge House Estates

Trust Fund is a relatively new Foundation whose income derives from property interests connected with the Thames bridges in the City of London area. This was an interim strategy that would see the CYM through to 2000, at which time the responsibility would transfer to the new London government.

Currently the CYM is in a period of transition. The London government is saying that, although they are sympathetic, at present they do not have a cultural budget whilst the DfEE is saying that their support will only continue until the end of March 2002. Crowcroft is trying to find the way forward, with either the DfEE or the London government supporting the CYM with a long-term funding strategy.

Crowcroft comments that although the past ten years have been very exciting there are only so many trusts and foundations that it is possible to draw support from. Those that do agree to support the CYM and the LSSO will only do so for a limited number of years. Crowcroft further points out that the current funding bodies and institutions are not the same as they started out with over ten years ago and that, inevitably, they will run out of new areas to approach.

Crowcroft and Dagg would favour the return of a provision by the London government of permanent bed-rock financial support. The ideal vision for the continued support of the CYM would be of a main public funder alongside user fees for instrumental lessons, and developmental projects such as the LSSO, each with their own funding backers.

Supporters of the Foundation for Young Musicians are listed in the orchestras concert programmes. The list for January 2000 is as follows:

Principal Sponsor The Corporation of London
To support and develop the LSSO

Principal Benefactors Bridge House Estates Trust Fund
Department for Education and Employment
The Linbury Trust
London Boroughs Grants
To support the organising costs of the Centre for Young Musicians

Project Funders

Babock & Brown
Foundation for Sport and the Arts
LSSO golden Anniversary Commission

The Britten Pears Foundation
The Holst Foundation
The Krattiger Rennison Charitable Trust
The Austin & Hope Pilkington Charitable Trust
The Centre for Young Musicians Millennium Commission

John Lyon's Charity
Student bursary support

The Attenborough Trust
The City Education Trust
The Leche Trust
The Musicians' Company
The Orpheus Trust
SFIA Educational Trust
Jonathan & Teresa Sumption
Bursary funding

The City Parochial Foundation
The Clothworker's Foundation
BAA plc
Music Resources

The Idlewild Trust
The Mercers' Company
The Pilgrim Trust
Student programme development

Benefactors

Bass plc
City of Westminster
The John Ellerman Trust
The Esmée Fairbairn Charitable Trust
Fortis Bank
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Contributors

Canon UK plc
Deutsche Bank
The Greenwich Music Trust
The Paul Hamlyn Foundation
Markson Pianos
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The Souldern Trust

Selection for the LSSO is by competitive audition, held in each Autumn term. All members of the orchestra are asked to re-audition each year.

Following acceptance, students are asked to commit themselves to a series of courses and working weekends throughout the following season. The courses are held in each of the school holiday periods but the weekend rehearsals that follow tend to be in term time. The courses are both residential and non-residential. Course dates for 2000/2001 are typical of the format for the previous years:

Summer 2000

Residential course: 29th August to 3rd September
Weekend rehearsals: 9th/10th and 16th/17th September
Concert: 18th September

Christmas 2000- New Year 2001

Non-residential: 18th-20th and 27th-30th December
Day rehearsal: 4th January
Concert: 5th January

Easter 2001

Non-residential: 7th-12th April
Concert: 16th April

The orchestra endeavours to tour every other year. When there is a tour there is no Summer course.

The first course of the season, held at Christmas, is used to gel the orchestra for the year. The orchestra will meet for three days before Christmas, followed by a further four between Christmas and New Year. There is then a further rehearsal day preceding the concert which is usually on the first Sunday in January. This intensity of rehearsal is designed to fully integrate new members into the orchestra, both musically and socially.

For the non-residential courses, the working day is two three-hour sessions – 10.00 a.m. until 1.00 p.m. and 2.00 p.m. until 5.00 p.m. There is no set programme for the division of sectional or full rehearsals. This is left to the needs of the conductor and the requirements imposed by the difficulty of the repertoire. Decisions are then made on a daily basis for the following day. However, as with most youth orchestra

training programmes, the majority of sectional rehearsals are at the beginning of each course. Owing to cost this will not be a complete breakdown of the orchestra, only to string, woodwind, brass and percussion. For the first two courses of the year, tutors from the CYM will take the sectional rehearsals.

The summer course is residential and the orchestra will work for a few days with members of the English Chamber Orchestra (ECO). These professional players will take sectional rehearsals and every section of the orchestra will be coached independently. This has been an ongoing association since 1992 and is a much-valued partnership. However, due to financial restraints, this usually only happens for this one course of the year.

Tutors from the ECO for the 1999 Summer course were:

Violin 1: Clare Thompson	Clarinet: Anthony Pike
Violin 2: Matthew Scrivener	Bassoon: Ian Cuthill
Viola: Clive Howard	French Horn: Richard Berry
Cello: Nick Roberts	Trumpet: Edward Hobart
Double Bass: Paul Sherman	Trombone/Tuba: David Wilson
Flute: Kate Hill	Percussion: Roy Sinclair
Oboe: James Brown	Harp: Thelma Owen

The orchestra continues to work with an exciting range of professional conductors and world class soloists. Repertoire is carefully chosen but, as can be seen from the repertoire list that follows, the works performed indicate that the orchestra is prepared to meet the rigorous challenges set.

During non-residential courses Butterworth, the Artistic Director and an Orchestra Manager, who is brought in just for the courses, supervise the orchestra. The current Manager is a qualified teacher and is helped on residential courses by a further team of supervisors.

The cost to the members of the orchestra is currently £125 for each of the non-residential courses and £225 for the summer residential course – a total cost of £475 for the year. However, there are bursaries and, if needed, students can be heavily supported.

Oliver Butterworth sees the existence of the orchestra as a vehicle for broadening the musical and social outlook of the players. He comments:

“The most important thing is that they get excited about music and that it broadens their personal emotional range. Playing in an orchestra and playing something that they love, and that they learn to love by developing the team-spirit that collates the whole thing together in this very un-egocentric sort of activity, makes them more sentient human beings. We have a wonderful mix of cultures in this orchestra – probably more so than any other youth orchestra I have seen – selflessly playing music together. There is also an amazing width of social background.”

Butterworth is aware of other instrumental teachers who consider that playing in an orchestra is not a good thing for young musicians. The concern of these teachers is that, in playing repertoire that could be viewed as being far too difficult for them, the players develop bad habits. Butterworth does not believe this to be the case. However, he does not see a youth orchestra as being a major part of the personal instrumental development of young players, rather he considers that the experience develops their general musical awareness and knowledge. Nevertheless, he does acknowledge that the experience and excitement of playing in an orchestra might lead them forward in wanting to explore and develop further their own individual capabilities to a much greater depth.

Butterworth finds it difficult to comment on whether there has been any drop in quality or quantity of students wishing to audition for the orchestra. Historically, when the orchestra came under the auspices of the Inner London Education Authority, it was much easier for the orchestra to advertise throughout all of the London schools for aspiring instrumentalists. Moreover, now that the LSSO runs independently of the education authorities it does not enjoy sufficient funding to notify all the schools of its existence. Therefore it has to rely upon its reputation and its profile within instrumental teaching to ensure that it is reaching as many students as possible. Butterworth feels that there are young players who should be members but are not fully aware of the orchestra’s existence.

The orchestra has an average age of sixteen but recruits from the age of thirteen with an upper age limit of 18. In contrast with other youth orchestras the gender make-up

of the LSSO is very even. As the table below indicates, over the four year period 1997 to 2000 there is little difference. What is significant is the data for 1998, where there is a greater number of boys to girls.

Table27: LSSO by gender

Year	Boys	Girls	Total
1997	34 (42%)	47 (58%)	81
1998	49 (51%)	46 (49%)	95
1999	38 (47%)	43 (53%)	81
2000	31 (45%)	38 (55%)	69

The following data is from concerts given by the LSSO over the five-year period of 1997-2000. Each year the orchestra gives three concerts. The concerts follow a short period of intensive rehearsal. These courses are linked to school vacations so concerts tend to be each January, April and September. All but three of the concerts given in this sample have been performed at the Barbican Hall in London. Of the other three concerts, one was given in Dorchester Abbey and two were at the Kenwood Bowl. The list of professional conductors and soloists who have performed with the LSSO over the last five years is impressive. Where conductors have appeared with the LSSO on more than one occasion the number of concerts is in brackets.

Conductors

Lionel Friend (2)
Meredith Davies (3)
John Lubbock (3)
Christopher Adey (2)
Peter Stark
Martin Prong
Anthony Le Fleming

Soloists

Philip Fowke - Piano
Anthony Marwood - Violin
Andrew Schulman - Cello
Yoshikazu Iwamoto - Shakuhachi
William Bennett – Flute
John Bingham - Piano
Felix Schmidt - Cello
Zhang Wei Liang - Di-Zi
Liu Quing - Erhu
Stephanie Gonley - Violin
Anna-Marie Vera - Piano
Ivry Gitlis - Violin

The repertoire studied by the LSSO for the concerts in this sample period is as follows:

Arnold
Beethoven
Berlioz

The Smoke Overture
Piano Concerto No. 4
Roman Carnival Overture

Booth	<i>Blue Lullaby</i>
Borodin	<i>Prince Igor</i> Overture
Brahms	<i>Academic Festival</i> Overture
	Concerto for Violin and Cello
Britten	<i>Sinfonia da Requiem</i>
Burrell	Flute Concerto
Debussy	<i>La Mer</i>
Delius	Piano Concerto
	<i>The Walk to the Paradise Garden</i>
Dvořák	Cello Concerto
	Symphony No. 8
Elgar	Violin Concerto
	Cello Concerto
Glazunov	<i>Solennelle</i> Overture
Holst	‘Mars’, ‘Venus’ and ‘Jupiter’ from <i>The Planets</i>
Ives	Symphony No. 1
Kohjiba	<i>Ka-Un</i>
Mahler	Symphony No. 4
Manduell	Concerto for Di-Zi and Erhu
Peggie	<i>Les petites fanfares de ceux qui courrent après leur ombre</i>
Ravel	<i>Ma Mère L’Oye</i>
Saint-Saëns	Symphony No. 3 ‘Organ’
Shostakovitch	Piano Concerto No. 2
	Symphony No. 5
Sibelius	Symphony No. 5
	<i>Finlandia</i>
Stravinsky	<i>Jeu de Cartes</i>
	<i>The Firebird</i> Suite
Suk	<i>Asrael</i> Suite
	Meditation on an old Czech hymn <i>St Wenceslas</i>
Tchaikovsky	Overture <i>Romeo and Juliet</i>
	Violin Concerto
Vaughan Williams	<i>London</i> Symphony
Walton	<i>Crown Imperial</i>
	2 Pieces from <i>Henry V</i>
Weber	<i>Die Freischütz</i> Overture
Weir	<i>The Ride over Lake Constance</i>
Williams	<i>Star Wars</i> Suite

As with other major British youth orchestras, the LSSO is tied to performing works mainly from the 19th and 20th centuries due to its size. However, worthy of note are the eight works from contemporary composers almost all of whom are British. The only exception is the Japanese composer Kohjiba who wrote the two works for shakuhachi and orchestra.

Like the Kent County Youth Orchestra, the LSSO provides an excellent training programme. The opportunity to perform with professional conductors and soloists at the Barbican Hall three times each year is one that must be viewed as outstanding. Also remarkable is the tenacity, dedication and drive of the management of the LSSO and the Centre for Young Musicians in maintaining the provision following the collapse of their funding with the demise of the Greater London Council and the Inner London Education Authority. Chris Crowcroft, the fund-raiser for the orchestra, must also be regarded with high esteem.

3.5 NOTTINGHAM YOUTH ORCHESTRA

The Nottingham Youth Orchestra was founded in 1985 by Stephen Fairlie and Derek Williams. It is an independent youth orchestra, receiving no financial support from any public body. It does have charitable status.

This history of the orchestra is an interesting one, as it was founded as a result of differences of opinion in the running of the county youth orchestra. Like most county youth orchestras, it met and rehearsed in the holiday periods of Christmas, Easter and the Summer. In 1981 the orchestra was invited to visit Seattle and Washington in the United States of America (USA), as part of the International Society of Music Education (ISME) conference. This was a high profile event. Therefore it was agreed that, in order to maintain the highest possible standards, the orchestra would remain stable for two years by keeping all its current players at that time. In effect, this precluded any movement in or out of the orchestra over that period, resulting eventually with an orchestra with very few students of school age and an upper age of up to 24. This policy left many aspiring students and their parents disillusioned, especially as the Local Education Authority, Nottinghamshire, was committed to continuing financial support despite there being very few schoolchildren left in the orchestra.

After the USA tour the Nottinghamshire Education Committee reduced the upper age-limit to 19 and for a short period of time the county youth orchestra continued as a County Schools Orchestra, drawing its membership from the four county music centres within its borders. Following this decision, the conductor at the time, Christopher Adey, resigned. A year later the upper age-limit was reduced to 18. However, in 1984 the LEA issued a statement that children from non-state schools, i.e. the public schools, should be precluded from taking part. Whilst most LEAs have a similar policy for students attending public school whose parents do not pay their local council tax to that authority, this policy set a precedence by excluding those students whose parents did pay their council taxes to Nottinghamshire County Council. When it was announced that no privately educated children would be eligible to play in the new Schools Orchestra, there was a general boycott of the auditions throughout the county. Adrian Leaper, the newly appointed conductor for

the County Schools Orchestra, initially had a string orchestra of less than twenty players. After a further six months Leaper left as Nottingham County Council was not able to justify his fee..

From this decision Williams and Fairlie independently decided to form another youth orchestra. Fairlie at that time was the assistant Director of Music at Nottingham High School and Williams was a peripatetic violin teacher for Nottingham County Council. Interested colleagues suggested that they should combine their efforts and thus the Nottingham Youth Orchestra was born. Williams had been bought up in Nottingham, taking part in, and, eventually leading the Nottingham Junior Harmonic Orchestra, the County Youth Orchestra and becoming a member of the National Youth Orchestra. Initially, he was in the computer industry for six years before a period of teaching and performing in Bedfordshire. In 1983 he had returned to Nottingham to become Musical Director of Nottingham Symphony Orchestra and to teach violin for Nottingham County Council.

It was decided to run the orchestra on a weekly basis using Nottingham High School as a base. This school is a fee-paying private school and it had been some of these students who had been barred from playing in the County Schools Orchestra by the LEA. The first rehearsal took place on a Thursday evening in September 1985. However, the following Saturday morning Williams received a letter through the post from the Director of Education, as did every other peripatetic instrumental teacher in Nottinghamshire, asking that they should not support this new youth orchestra. Williams subsequently, through his union, pointed out that he was undertaking this venture in his own time and with no financial remuneration. The letter from the Director of Education was, in fact, to do Williams and Fairlie a distinct service by advertising the existence of the orchestra to all the peripatetic instrumental staff in the county.

For the following two years Williams and Fairlie ran the orchestra on their own, finally realising that it had become too large and too successful for them to continue as they were. Therefore a number of interested parents were approached and a committee was formed with the purpose of running the orchestra on a week to week basis.

One of the reasons for abdicating control to a parents committee was to look into the possibility of performing annually at the Royal Concert Hall in Nottingham. The parents therefore committed themselves to raise the necessary funding for this concert to take place. The first concert to be given there was in 1988, attracting an audience of over two thousand. A presenter from the BBC's children's television programme Blue Peter was brought in to host the concert.

Throughout this time the County Youth Orchestra continued, but as with many other music services throughout the UK, it was subjected to severe financial restraints. At the present time the County Youth Orchestra is directed by Alex Hodgson, Director of Instrumental String Teaching for Nottinghamshire. Williams and Hodgson enjoy a more harmonious relationship than was historically the case between the LEA and the Nottingham Youth Orchestra. They are both involved with Nottingham Symphony Orchestra (Hodgeson is leader) and they work closely together to ensure that there are no conflicts of interests with the Nottingham Youth Orchestra and LEA musical activities, in terms of players or repertoire.

As the Nottingham Youth Orchestra is a school-based orchestra, the upper age-limit is 18. The average age of the players is 16. During the school autumn and spring terms it meets every Thursday evening. There are no rehearsals in the summer term apart from meeting for three days in June to prepare for the annual tour, although Williams feels that this may change. From 1989, the orchestra annually took on a foreign tour, resulting in visits to Normandy, Scotland, Holland, Germany, Brittany and Denmark. In 1995, as part of the orchestra's 10th Anniversary celebrations, they undertook a very successful tour of the USA. In the following years the orchestra visited Scotland, Cyprus, Austria and Germany and Vienna. With the success of the USA tour in 1995 a return visit was planned for 2000. However, this met with a negative response from the orchestra and the tour was been cancelled. There were several factors. Firstly the previous year's tour to Germany had been quite gruelling with a lot of travelling. Secondly, students about to go into higher education were being asked for the first time to contribute towards university fees. Thirdly, it was rumoured amongst the orchestra that the previous USA tour had had a ban of alcohol. Fourthly, fundraising and sponsorship had not gone well and lastly the individual cost to members of the

orchestra was high. Following the decision to cancel the visit to the USA, a short tour to south Wales was hastily arranged which Williams feels turned out to be highly successful. Subsequently he felt that the venue for a tour is not that important to the members of the orchestra.

Williams tries not to use professional music tour companies for their visits abroad, but instead to work with personal contacts and to ensure that their own criteria for tours are met. Along with many others who have the same misgivings about professional companies, he has found that very often, they are unable to offer the right kind of concerts for large, successful youth orchestras. What he would like to see is a central register of tours undertaken by youth orchestras, held by the National Association of Youth Orchestras (NAYO), indicating how successful each tour had been and giving details of cost, concerts, accommodation, travel arrangements, tour operator and contacts. This, he feels, would be a very useful starting point and aid for those considering taking their orchestra abroad.

Auditions for vacancies take place each June. Williams sees no point in asking existing players to re-auditition each year as each student is individually well known to Williams and the sectional tutor. Every section of the orchestra has a sectional coach who works with the orchestra every week. The sectional coaches therefore know the ability of each of players in their respective sections very well indeed. This makes the issue of re-auditioning every player a waste of time and money. The minimum entry grade for entry into the Nottingham Youth Orchestra is a Grade 6 level of the Associated Board of the Royal Schools of Music.

Following the auditions in 1996 Williams felt that standard of playing was beginning to fall especially in the wind and brass instruments. Also, the provision of orchestral training in the four county music service Saturday schools was considered to be poor. Consequently the setting up of a training orchestra was examined and then eventually established. In order that maximum potential for this ensemble could be drawn, for the next two years it rehearsed in each of the summer terms, making use of the time when the main orchestra was not being trained. In the string sections, back desks from the main orchestra were initially asked to become front desks of the training orchestra, as in general they came from Year 10 or below, thereby further developing

the orchestral awareness of those particular players. After two further years, it was decided to run the training orchestra alongside the main orchestra throughout the year on a Thursday evening and the practice of drafting in players from the main orchestra was discontinued. In 1974 a Junior Orchestra for players of Grades 2 to 4 was started, although a year later the word “Junior” was dropped. They now therefore have the Nottingham Youth Orchestra, Intermediate Orchestra and the Training Orchestra. Although the organisation runs through the three academic terms, the Nottingham Youth Orchestra does not meet in the Summer term due to the impact of GCSE and GCSE Advanced level examinations. The Intermediate and Training orchestras continue and share a concert at the end of that term.

The Nottingham Youth Orchestra rehearses from 6.30 p.m. until 9.00 p.m. each Thursday with a varying amount of time spent in sectionals, dependent on the stage or necessity of learning. The sectional coaches are paid on an hourly basis - £19.00 per hour for time spent in sectionals and £13.00 per hour for full rehearsals. Each of the three orchestras all have their own sectional tutors, which are as follows:

Nottingham Youth Orchestra	9 tutors – five strings, woodwind, French horns, brass and percussion.
Nottingham Intermediate Orchestra	7 tutors – four strings, woodwind, brass and percussion.
Nottingham Training Orchestra	6 tutors – including two conductors (violin and French horn) three strings and woodwind.

The majority of these tutors are local peripatetic instrumental teachers. Interestingly, the tutor for the 1st violins of the Nottingham Youth Orchestra is an ex-BBC Welsh Symphony Orchestra player who has re-trained as an Inland Revenue Tax Inspector, but who is totally dedicated to the orchestra.

The Nottingham Youth Orchestra hires the Royal Concert Hall in Nottingham once a year at the end of February/early March. On alternate years the orchestra presents a “Last Night of the Proms” where Williams sets a programme that is generally not too demanding. On the intervening years, a two-day residential course is used to prepare the orchestra for a more demanding work – in 2000 Walton’s *Belshazzar’s Feast* was performed. For this performance, past players were asked to play in the two antiphonal brass bands that this work requires. This proved to be a success and

Williams is now looking at the possibility of performing Stravinsky's *Rite of Spring* in 2002, again asking past players to help with the wind and brass sections. When there is a "Last Night of the Proms" in March, the two-day residential course is held at Easter. For the other two concerts that the orchestra gives each year, they use St Mary's Church and the Albert Hall, both in Nottingham. These are smaller venues, but are considerably cheaper to hire.

Repertoire and concerts, including tour repertoire, for the past 5 years have been:

Adams	<i>Short Ride in a Fast Machine</i>
	<i>Tromba Lontana</i>
Arnold	<i>Concerto for 2 Violins</i>
	<i>Cornish Dances</i>
	<i>English Dances</i>
	<i>Peterloo</i>
Berlioz	<i>Romeo and Juliet</i> (excerpts)
	<i>Symphonie Fantastique</i>
Bernstein	<i>Symphonic Dances from West Side Story</i>
Bizet	<i>Carmen</i> Suites No.1 and No. 2
Borodin	<i>Symphony No. 1</i>
	<i>Symphony No. 4</i>
Britten	<i>Sinfonia da Requiem</i>
	<i>Young Person's Guide to the Orchestra</i>
Bruch	<i>Scottish Fantasy</i>
Copland	<i>El Salon Mexico</i>
Debussy	<i>Three Nocturnes</i>
Delius	<i>La Calinda</i>
de Falla	<i>Three Cornered Hat Suite</i>
Dittersdorf	<i>Harp Concerto</i>
Dohnányi	<i>Variations on a Nursery Song</i>
Elgar	<i>Cello Concerto</i>
	<i>Enigma Variations</i>
	<i>Sea Pictures</i>
Franck	<i>Symphonic Variations</i>
Gershwin	<i>Porgy and Bess Suite</i>
	<i>Rhapsody in Blue</i>
Grondahl	<i>Trombone Concerto</i>
Holst	<i>The Perfect Fool Overture</i>
	<i>The Planets Suite</i>
Ives	<i>America</i>
	<i>Central Park in the Dark</i>
Khatchaturian	<i>Masquerade Suite</i>
Lehar	<i>The Merry Widow</i> (excerpts)
Neilsen	<i>Clarinet Concerto</i>
	<i>Flute Concerto</i>
Nicklin	<i>On Tour</i>
Orff	<i>Carmina Burana</i>

Panufnik	<i>Sinfonia Sacra</i>
Parry	<i>I was glad</i>
Poulenc	Organ Concerto
Prokofiev	<i>Romeo and Juliet</i> Suite No. 1
Puccini	Prelude & Brindisi from <i>La Traviata</i>
	Finale to Act 1 <i>La Bohème</i>
Rachmaninov	Piano Concerto No. 2
	Symphony No. 1
	Symphony No. 2
	Symphony No. 3
	Symphonic Dances
Ravel	<i>Alborada del Gracioso</i>
	<i>Bolero</i>
Respighi	<i>La Boutique Fantasque</i>
	<i>Pines of Rome</i>
Rimsky Korsakov	<i>Scheherazade</i>
Rodrigo	Guitar Concerto arranged for Harp
Saint-Saëns	Cello Concerto No. 1
Schumann	Piano Concerto
Shostakovitch	Jazz Suite No. 1
	Symphony No. 1
	Symphony No. 5
Strauss	<i>Dance of the Seven Veils</i>
Stravinsky	<i>The Firebird</i> Suite
Tchaikovsky	<i>Capriccio Italien</i>
	<i>Francesca da Rimini</i>
	Overture 1812
	Piano Concerto No. 1
	Violin Concerto
Verdi	Triumphal March from <i>Aida</i>
Walton	<i>Belshazzar's Feast</i>
	<i>Johannesburg Festival</i> Overture
Weber	Bassoon Concerto

The orchestra draws its players not only from Nottinghamshire, but also from the surrounding counties. They have members from Grantham (Lincolnshire), Loughborough (Leicestershire) and Derby (Derbyshire). Williams recognises that there are occasional conflict of interests with players from outside its own regional area, but feels that if students are prepared to travel up to thirty miles every Thursday evening they have something very positive to offer.

As the orchestra receives no public funding, all running-costs have to be met through parental contribution, sponsorship, fundraising and concert receipts. Students are charged £35.00 per term (£105.00 per year) with extra charged for the residential

course. These charges go towards the cost of tutors, but presently this barely covers half of the actual cost. Soloists are generally ex-players or well-known local professional musicians as the orchestra is not able to find sufficient funds to pay for world-class soloists.

Initially the cost of hiring Nottingham High School was free, as it was perceived to be in the interests of the school itself. However, following the appointment of a new bursar in 1998, the orchestra was asked to make a contribution to the renting of the premises. For the hire of all the classrooms and rehearsal space required for the running of three orchestras, they are currently charged £2,000 per year. Concert venues charge their normal rate, with no concessions being made. The orchestras' big challenge each year is to meet the £6,500 cost of hiring the Royal Concert Hall. In 2000, Eric Potter Clarkson, a local patent company, sponsored the concert. Major sponsors in the past have included British Telecom and the Midland Bank. Ongoing general sponsorship for 2000 was given by four local institutions or companies - Hopewells Ltd, Ter-Mate Ltd, Vale of Belvoir Rotary Club and the V & S Charitable Trust.

Given the perimeters within which this orchestra operates, it can be seen to be providing a very worthwhile opportunity to many players. The success must be extended to the funding aspects, for without the dedication of parents and staff this orchestra would not be able to provide the challenging orchestral training of the quality it currently enjoys.

3.6 THE NATIONAL YOUTH ORCHESTRA OF GREAT BRITAIN

The National Youth Orchestra of Great Britain (NYO) was founded in 1947 by Dame Ruth Railton. Its purpose was to provide an orchestral education for gifted young musicians. Within a decade the orchestra had performed at the Edinburgh Festival and the Proms, at other venues in the UK and had toured abroad. In 1965 Ivey Dickson took over as Director of Music and she widened the scope of the orchestra's repertoire. She began to include many 20th-century masterpieces, which had been considered too difficult in the orchestra's early days, and started to introduce many world class conductors to the NYO.

In 1984 Dr Derek Bourgeois took over as Director of Music. Under him the NYO became the orchestra for the Concerto Final of the BBC Young Musician of the Year competition and in 1993 the NYO became the first non-professional orchestra to receive the Royal Philharmonic Society Music Award for Large Ensemble. In 1993 Jill White became the fourth Director of Music in the NYO's 46-year history. The aims and objectives of the NYO are currently stated in the following terms:

“To discover and foster exceptional musical talent in the young people of Great Britain and to provide for them tuition in all appropriate musical skills.

“To give concerts of the highest standard, as part of the educational process, encompassing a broad spectrum of the orchestral repertoire under conductors of the highest calibre.

“To increase the understanding of and interest in orchestral music among young people and to encourage their active participation.” (Scaling the Heights - 1995).

The NYO has about 150 players, all selected by audition. All applicants must be under 18 and should have achieved a standard equivalent to a good Distinction at Grade 8. The auditions are held once each year in the autumn and there are two rounds. Those who are already members of the orchestra audition only in the second round. Players must be a minimum age of about 12 and students who are attending a music college full-time are not permitted to apply. The first round of auditions requires each student to perform the NYO Study for that instrument (Derek Bourgeois has written one for each instrument) and two own-choice accompanied pieces from two different periods showing contrast in mood and style. There is a sight-reading test and also transposition for those instruments to which it is applicable. The second audition comprises the same study and two more accompanied

pieces, different from those performed at the first audition. Those who are selected are required to commit themselves to all three courses in the year. If students do find that they have a clash with other interests, then they will need to choose where their final commitment lies. Students can re-apply each year for membership providing that they are under 19 and are not full-time conservatoire students.

At the time of this research in 1996, the three residential courses cost each student £225 per course. There is a bursary fund, however, to which students can apply if they have financial difficulties. Advice is also given as to how students may get help from their LEA, national and local charities and from local businesses.

The wind and brass sections are doubled - six in each wind section, ten French horns, eight trumpets, seven trombones, two tubas, a percussion section of ten and four harps. This is to give players experience before taking on the solo parts. Many of the principal players make their way through the ranks in this way.

There are three residential courses a year, each of up to two weeks in length - at Christmas, Easter and in the summer. Music is sent to the players a few weeks in advance so that players can familiarise themselves with the notes; the idea being that valuable rehearsal time is spent on developing ensemble playing and orchestra skills, rather than on learning the notes. For the first few days of the course the section tutors take their players through the basic preparation of the music, not only to ensure that the right notes are played but also that style, phrasing and articulation aspects are given detailed thought. These tutors are taken from the top professional orchestras or are teachers from the music colleges or specialist music schools. At the end of each afternoon the conductor takes a full two-hour rehearsal with the orchestra. Rehearsals can take up to eight hours of each day at this stage.

As the course progresses the sectional rehearsals are replaced by full wind, brass and strings group rehearsals. These are taken either by the conductor or by one of the tutors. As with all youth orchestra courses there is also time to relax, with opportunities to take part in sporting activities. In addition there is usually a light-hearted play-through for one of the works to be studied on the next course, and there is a library of chamber music from which the students can draw if they so wish.

The orchestra works with leading conductors and soloists from Britain and abroad. The NYO promotional leaflet “Scaling the Heights” lists Sir Colin Davis (The NYO President), Louis Fremaux, Mark Elder, Roger Norrington and Iona Brown as conductors. Soloists have included Jessye Norman, Yuri Bashmet, John Lill and Joanna MacGregor. Six or more concerts each year are held in the major concert halls across the UK; the invitations to play being not only owing to the prominence of the orchestra but also because of the size of the orchestra. Some of these concerts are broadcast on radio or television and the orchestra receives much publicity from the BBC Young Musician of the Year competition (held every two years), and from their annual concert at the Royal Albert Hall as part of the BBC Henry Wood Promenade Concerts season. Moreover, an orchestra of this magnitude means that the repertoire can be from the challenging large 20th-century works. Recent years have seen the programming of complex, large scale works such as Messiaen’s *Turangalila*, *Gurrelieder* by Schoenberg, the *Rite of Spring* by Stravinsky and Mahler’s Second Symphony.

As with all educational extras, especially those to do with the Arts, finance is always difficult. Whilst not perhaps being under the same financial pressure as some of the county youth orchestras, the NYO has been helped with some government funding. In 1995/6 the orchestra received £8,000 from the Department for Education and Employment (DfEE) and £25,000 from the Arts Council of England (ACE). Other income is raised from course fees of £225 per member per course and from box office revenue. This amounts to one third of the funding needed for one season. The remainder - some £360,000 - is raised from companies, charitable trusts and donations. Support from the private sector has, therefore, been heavily relied upon. The NYO receives major sponsorship from the BOC Group and from Lexus (GB) Ltd and Williams Holdings PLC. Both of the latter two have been award winners under the Business Sponsorship Incentive Scheme (BSIS) for their support of the NYO. Individual concerts may also attract national and local grants and sponsorship.

1995, a typical year, saw the following three courses and associated concerts. The New Year Course was conducted by Grant Llewelyn and the final concerts were given in the Royal Hall, Nottingham and in the City Hall, Hull. The programme for these two concerts was:

Bernstein	Symphonic Dances from <i>West Side Story</i>
Copland	<i>Inscape</i>
Scriabin	<i>Prometheus, The Poem of Fire</i>

Ravel

Bolero

The Easter Course concerts were given in the Barbican Hall in London and the Symphony Hall in Birmingham with the orchestra being conducted on this occasion by Louis Fremaux. The concert programme was:

Berlioz

Overture *Les Francs Juges*

Hindemith

Symphony *Mathis der Maler*

Shostakovitch

Symphony No. 10

For the Summer course the orchestra was conducted by Mark Elder. The concerts included a BBC Promenade Concert at the Royal Albert Hall and also one at The Maltings at Snape.

The repertoire on this occasion was:

Webern

6 Pieces for Orchestra

Mahler

Symphony No. 3

3.7 THE NATIONAL YOUTH CHAMBER ORCHESTRA

Founded in 1988 by Derek Bourgeois, the Director of the National Youth Orchestra (NYO) at that time and with financial help from the Jerwood Foundation, the National Youth Chamber Orchestra (NYCO) was developed to give more training to players, especially with regard to the classical repertoire. The Jerwood Foundation has continued throughout this time to be the sole sponsor of the orchestra. Owing, perhaps, to its size more than anything else, the NYO concentrates on large-scale repertoire from the 19th and 20th centuries. The formation of the Chamber Orchestra, which utilises about 50 of the NYO's more experienced players, makes it possible that, at least some of them, firstly maintain contact with repertoire from the 16th to 18th century, and secondly to experience the growing chamber orchestra repertoire of the 20th century.

The chamber orchestra course takes place once a year in August, after the NYO's summer course, and usually lasts a further two weeks. The players work for the first few days with specialist tutors, receiving help with the very different techniques of playing repertoire written for a small ensemble rather than the huge works performed by the NYO. As with the NYO, the conductor takes the final rehearsal of the day. Sometimes the chamber orchestra has enlisted the help of specialists in the field of period performance and both Roger Norrington and Roy Goodman have been involved with the NYCO. As with the NYO, the courses end with concerts in the UK with occasional invitations to perform abroad. Taking 1995 and 1996 as typical years the orchestra gave the following concerts:

- 1995 Cheltenham Town Hall
Snape Maltings, Suffolk
The Anvil, Basingstoke
Coade Hall, Bryanston School

Iona Brown was the conductor and soloist in the programme, which was:

Rossini	Overture <i>The Italian Girl in Algiers</i>
Górecki	<i>Three Pieces in Old Style</i>
Britten	<i>Variations on a Theme of Frank Bridge</i>
Vaughan Williams	<i>The Lark Ascending</i>
Mendelssohn	Symphony No. 4 <i>Italian</i>

The 1996 concerts were conducted by Stephen Kovacevich. Details of the concert venues and the repertoire were:

Wycliffe College, Gloucester
Worcester (Three Choirs Festival)
Ludwigsburg Festival, Germany

Webern	5 Movements for Strings
Mozart	Piano Concerto No. 27
Beethoven	Symphony No. 6 ‘Pastoral’

3.8 THE NATIONAL YOUTH ORCHESTRA OF SCOTLAND

The National Youth Orchestra of Scotland (NYOS) was formed in 1979 with support from the Scottish National Orchestra, Scottish Local Authorities and the Scottish Arts Council. The first outside financial aid for the orchestra came with grants from the Carnegie UK Trust and sponsorship from British Petroleum plc, who have been closely associated with the orchestra since its inception. The orchestra also receives funding from the Scottish Office Education Department (SOEID). The breakdown of income and expenditure for 1995/6 was as follows:

Table 30: Income for NYOS – 1995/6

SOEID	£46,304.40	12%	}
Sponsorship	£88,750.10	23%	
Concert Receipts	£46,304.40	12%	
Course Fees	£88,750.10	23%	
Trusts, etc	£115,761.00	30%	
Total	£385,870.00		
Expenditure	£370,719.00		

The age range of the NYOS is 12 to 21. Each January and February auditions are held in Glasgow, Edinburgh, Aberdeen, Orkney, Manchester and London. In 1995 some 400 young musicians were heard for the 115 places available. Members from the previous year have to re-audition alongside everyone else who is hopeful of gaining a place. The distribution of the sexes in the orchestra tends to be about 66% to 34% in favour of the girls.

The orchestra holds two residential courses each year, one in the winter and one in the summer. Concerts are regularly given in Shetland, Orkney and the Western Isles as well as Edinburgh, Glasgow and Aberdeen. The orchestra performs at venues throughout Europe and Scandinavia including the BBC Henry Wood Promenade Concerts in the Royal Albert Hall, the Edinburgh International Festival and festivals in Holland, France and Norway. Parents have to contribute towards the cost of the courses and any tours undertaken. Students are advised, however, to contact their local authorities for support and there is also a NYOS Bursary Fund to which they can apply.

The students benefit from tuition by professional musicians and work with renowned conductors and soloists. The summer concerts for 1994 were taken by the Japanese

The Youth Orchestras – The National Youth Orchestra of Scotland conductor Jun'ichi Hirokami and William Bennett played the Ibert Flute Concerto. The repertoire list is wide ranging, but does lean towards the large 19th and 20th century works - naturally so given the size of the orchestra. The repertoire for the New Year concerts in 1995 was:

Strauss	<i>Don Juan</i>
Dvořák	<i>Scherzo Capriccioso</i>
Elgar	<i>Sea Pictures</i>
Brahms	Symphony No. 1

The conductor for these concerts was Bramwell Tovey and the soprano soloist for the Elgar was Jane Irwin.

The summer course included a work commissioned by the NYOS and sponsored by Hydro-Electric with a subsidy from the Scottish Arts Council. The complete programme was:

Barber	Essay No. 2
Dave Heath	<i>African Sunrise - Manhattan Rave</i>
Sibelius	Symphony No. 1

The winter course for 1995/6 was conducted by Takua Yuasa and the programme:

Prokofiev	<i>Love of Three Oranges</i> Suite
Szymanowski	Violin concerto No. 1
	Soloist: Raphael Oleg
Rachmaninov	Symphony No. 2

The 1996 Summer Tour included concerts in the following cities:

30 July	Nottingham
1 August	s'Hertogenbosch, Holland
3 August	Amsterdam
5 August	Birmingham
7 August	Glasgow

The conductor was Ole Schmidt and the soloist Roberta Alexander, with a programme of:

Elgar	<i>In the South</i> Overture
Strauss	<i>Four Last Songs</i>
Shostakovich	Symphony No. 10

3.9 CAMERATA SCOTLAND (NYOS Chamber Orchestra)

The National Youth Orchestra of Scotland (NYOS) also supports a chamber orchestra, Camerata Scotland, which was formed in 1992 and comprises the most senior and recent past students of the NYOS. There is no age limit but players must not be working full time as professional musicians. In the recent past the oldest player has been 26, but generally the average age tends to be about 21. The orchestra is not specifically designed to be a bridge between the conservatoire and the profession but those players who wish to follow careers in music do utilise the training and expertise it has to offer.

The Camerata performs twice each year in April and August. In the summer of 1995, the orchestra, conducted by Julian Clayton, performed at the Aberdeen International Youth Festival and, later that summer, under the baton of William Conway, gave concerts in Campbelltown, Dundee and Glenrothes with Tracey Redfern as soloist.

In 1993 the orchestra toured Japan and in 1997 a collaboration with Camerata Australia was undertaken with the support of the British Council. These two orchestras of highly talented young musicians will combine for a concert tour in Australia, followed by a tour in Holland and Britain. Their repertoire for 1995 included:

Beethoven	Symphonies Nos.1 and 4
Berlioz	<i>Les nuits d'été</i>
Dvořák	Czech Suite
Françaix	<i>L'Horloge de Flore</i>
Edward Harper	<i>Fantasia V - Passacaglia</i> <i>Fiddler of the Reels</i>
Haydn	Sinfonia Concertante Trumpet Concerto
	Symphony No. 96
Edward McGuire	<i>Fiddler's Farewell</i>
Mozart	Violin Concerto No. 3 Overture <i>Tancredi</i>
	Overture <i>The Italian Girl in Algiers</i>
Sibelius	<i>Pelleas and Melisande</i> Suite
Stravinsky	<i>Pulcinella</i> Suite <i>Dumbarton Oaks</i>
Vaughan Williams	<i>The Lark Ascending</i>

The NYOS not only provides an orchestral experience for the most talented but it also supports its own training programme for aspiring members. In the Easter holidays, courses are run for about 85 students who have auditioned but who have not gained entry to the

NYOS. Here they receive valuable professional tuition and orchestral experience. The courses on offer include a string repertoire orchestra and wind and brass ensemble training groups. Many of these students progress through the system to other NYOS groups. In addition, from April 1996, the NYOS has pioneered a National Children's Orchestra of Scotland, for young musicians aged 8 to 14.

The breadth of training of the NYOS is much wider than that of the NYO of Great Britain. In England, the National Children's Orchestras work quite independently of the NYO. Also, the NYOS is a member of the European and World Youth Orchestras organisations, whilst the NYO is not. The Director of the NYOS has, therefore, been the UK delegate at the annual World Youth Orchestra Conference in Japan since 1991 and, from 1993 to 1996, he has been appointed as the European Executive delegate. These international links have led to a number of exchanges between the NYOS and other youth orchestras. For example, two Scottish students have attended music camps in Tokyo and performed there with the Ohta Junior Philharmonic Orchestra. In return, young Japanese players have joined three of the NYOS courses and concerts. Other musicians have joined the orchestra from Australia, the Faroe Islands, Norway, Spain and the USA.

3.10 THE SUMMER MUSIC SCHOOLS

Summer Music Schools have grown from the late 1940s as a by-product of the Rural Music Schools, where budding young musicians were taken on holiday music courses to undergo intensive training in a residential situation. The popularity of these summer courses grew rapidly and entrepreneurs saw an opening for private enterprise. It is some of these that have expanded into either week-long courses for two or three orchestras or “festivals” of anything up to four weeks.

The “Guide to Summer Schools and Music Courses” (Classical Music, 1996) is a 36-page magazine which lists 194 music courses of all types in this country alone. It also gives a further 82 from 23 different countries. Of the courses run in this country some 23 give opportunity for advanced orchestral training. Only two, however, are free, although some of the others do offer bursaries. This means that students have to find the fees from either parental support or with help from private trusts or LEA/Borough/parish funding. Those 23 identified are as follows:

Amadeus Chorus and Orchestra
Anglo German Youth Music Week
Beauchamp House Holiday Music Course
Benslow Music Trust
British Youth Opera
British Youth Summer Music
Britten-Pears School
Canford Summer School
Charterhouse Summer School
Coleg Harlech
Dartington International Summer School
Elizabeth College (Guernsey) Summer Orchestral Course
Emanuel Hurwitz Chamber Music Course
Ernest Reed Music Association
Hawkwood Short Courses
Lancaster Rehearsal Orchestra
Musicale Holidays
Musicfest International Summer School
National Scout and Guide Symphony Orchestra Course
Northern Junior Philharmonic Orchestra Course
The Rehearsal Orchestra
Summer Music School
Wycombe Abbey Summer School

(Classical Music, 1996)

The success of these summer schools in running courses for instrumentalists depends on fulfilling four main criteria – venue, musical content, staffing and timetable.

Most courses are held in private schools where facilities are extensive enough to cater for breaking down the orchestra into sections and will have an auditorium large enough for a full rehearsal. The majority of these schools are set in idyllic surroundings - Benslow, Canford, Haileybury and Charterhouse especially. Details of each course for 1996 was sought and are as follows:

Table 31: Details of Summer Schools offering advanced orchestral training.

Course	Cost (£)†	Length	Age	Grade*	Residential
Amadeus	50	1 week	16+	8+	Yes
Anglo German	225	1 week	15-25	7-8	Yes
Beauchamp	172	1 week	8+	7+	Yes
Benslow	255/215	1 week	13+	8+	Choice
British Youth Opera	Free	2/3 weeks	18-30	Audition	
British Youth Summer Music	245	1 week	11-19		Yes
Britten-Pears School	Free	1 week	19-25	Audition	Yes
Canford Sum. Sch.	236/204	1 week	16+	8+	Choice
Charterhouse Sum.S	310/155	1 week	18+	5+	Choice
Coleg Harlech	250/130	1 week	16+	7/8	Choice
Dartington Sum.Sch.		1 week			
Elizabeth College	120	1 week	9-19	5+	Yes
Emanuel Hurwitz	230	10 days	15-27	8+	Yes
ERMA	285/185	1 week	16+	6-8+	Choice
Hawkwood	106	1 week			Yes
Lancaster Reh Orch	Nominal fee	1 day	15+	Audition	No
Musicale Holidays	247	1 week	8+	5+	Yes
Musicfest Internat	238	1 week	14+	6+	Yes
Nat Scout/Guide	250	1 week	13-25	6+	Yes
Northern Jun Phil	260	1 week	12-23	8+ Aud	Yes
Rehearsal Orch		1 week	16+	8+	Yes
Summer Music Sch	230	1 week	14+	6+	Yes
Wycombe Sum Sch	101-279	1 week	16+	8+	Choice

*The number given relates to the examination grades of Associated Board of the Royal School of Music.

† Figures differ according to cost of residential or non residential participation.

The music element of the course must be attractive. This means that not only must the choice of repertoire be interesting and acceptably demanding but also the choice

of conductor and coaching staff, although not all orchestral courses employ sufficient instrumental tutors to enable them to run sectional rehearsals.

Canford has been established for some considerable time and has been an example for others to copy in terms of success. Typically, the orchestral course runs for one week and the Grade 8 standard required is high. The orchestra is conducted by Peter Stark. There are, however, no sectional coaches. The repertoire for 1996 was:

Bartók	Dance Suite
Bax	<i>The Garden of Fand</i>
Holst	Somerset Rhapsody No. 2
Nielsen	Symphony No. 3 <i>Espansiva</i>
Stravinsky	<i>Pulcinella</i> Suite (rev.1949)
Verdi	Overture <i>The Force of Destiny</i>

British Youth Summer Music uses sectional coaches alongside conductor Robín Page. The team of professional tutors for 1996 was:

Violin	Colin Callow	Viola	Richard Crabtree
Cello	David Burrowes	Double Bass	Celia Johnson
Flute	Helen Keen	Oboe	Graham Salter
Clarinet	Colin Touchin	Bassoon	Stephen Reay
Horn	Julian Gibbons	Trumpet	Ken Bache
Trombone	David Whitson	Percussion	Simon Linbrick
Harp	Thelma Owen		

The repertoire for 1996 was:

Beethoven	Overture <i>Egmont</i>
Berlioz	<i>Symphonie Fantastique</i>
Dvořák	Overture <i>Carnival</i>
Lidholm	<i>Kontakion</i>
Mussorgsky arr Ravel	<i>Pictures at an Exhibition</i>
Poulenc	Suite <i>Les Biches</i>
Wagner	Prelude <i>Die Meistersinger</i>

Repertoire for most of the courses follows the same quality and diversity. Professional staff for many of these summer schools, are from the orchestral profession. There must be a balanced timetable for the course so that those who attend feel that they have sufficient playing time but also enough time for socialising and recreation. Most courses in their prospectuses indicate that there are opportunities for activities other than those of a musical nature in which to take part.

The Ernest Reed Music Association holds a week-long summer school incorporating two symphony orchestras and separate courses on conducting, percussion and choral skills. There is even a “Listeners’ Course”. For a course designed for players aged 16 upwards, and which has been running for forty-seven years, the recreation and daily routine is well balanced. The formal sessions are held daily between breakfast and lunch and between tea and dinner. Afternoons are free. There are concerts every evening and some afternoons, many of which are given by members and by those attending the various courses. There is also a staff recital. For recreation there are tennis courts, a swimming pool and a sports hall. Social tutors, who have a special concern for those players under the age of 18, organise indoor and outdoor sports and entertainment for the younger members. A Barn Dance is a popular evening activity open to all. There are colour televisions, a central lounge and a licensed bar.

For those who live in large towns or cities, the idea of getting away from it all for a week in one of these schools, playing stimulating music for most of the day with additional periods of relaxation to look forward to, must seem a very attractive proposition.

Some of the LEA Music Services run their own Summer Schools. Two different types of courses are run by the Gloucester Music Service and Kent Music School. The Gloucester Summer Orchestral Course is held at the Cheltenham and Gloucester College of Higher Education. The level of participation is very flexible with options for taking part as an individual or as a family, residential or non-residential. There is a differential price scale for all of this with even more favourable rates available for residents of Gloucester. For 1996, residents paid £206 with a possible £10 family discount. (For those who reside out of the county there is a charge of £217. Non-residents paid £138 with a £5 family discount.) The working day is 12 hours with two orchestras covering an age range of 9 to 18.

Started in 1947 the Kent Music School’s summer residential music courses are held at Benenden School near Cranbrook. Their purpose is to give young people between the ages of 8 and 19 the opportunity to join in concentrated ensemble playing. As with

some of the other summer courses, many students return year after year, renewing old friendships and looking forward to the week of intensive work.

In 1996 Kent Music School ran three weeks of courses outlined as follows:

Week 1. Orchestral Course including a Senior Wind Ensemble. String players are required to be of Grade 5-8 and Wind and Brass Grade 7-8. The players are divided into two full symphony orchestras according to standard. Sectional and full rehearsals alternate throughout the course. The sectional tutors for Second Orchestra are recognised instrumental teachers from the Kent Music School and in First Orchestra are professional orchestral players. In addition to the sectional and full rehearsals the entire brass sections worked together under James Watson to rehearse and perform advanced music as a brass ensemble. The professional tutors were:

1st Violin	John Ludlow
2nd Violin	Liz Partridge
Viola	Susan Bicknell
Cello	Avis Perthen
Double Bass	Touy Hougham
Flute	Fiona Howes
Oboe	Sue Bohling
Clarinet	Margaret Archibald
Bassoon	Stephen Maw
French Horn	Stephen Migden
Trumpet	James Watson
Trombone	Alan Hutt
Percussion	Jonathan Vincent

Two tutors, those for French horn and percussion, were taken from the Kent Music School's peripatetic instrumental service. Running concurrently with the two symphony orchestras, there is a String Orchestra Course for players of Grade 4-5 standard coached by local instrumental peripatetic staff, which provides a foundation course for string players for future participation in the Orchestral Course. Repertoire for the orchestras was:

1st Orchestra

Beethoven	Symphony No. 8 1st movement
Debussy	Nocturnes
Rimsky Korsakov	<i>Scheherazade</i> (extracts)

2nd Orchestra

Arnold	Little Suite No. 1
Matthias	Serenade
Shostakovitch	<i>Festive Overture</i>

These courses were all of six days' duration and cost £149.

Week 2. Wind Band and Preparatory Wind Band Course - the first for players of Grade 5-8 and the second for players of Grade 3-5. As with the Orchestral Course the Wind Band participants are split into two ensembles according to standard and the Preparatory Course again provides a foundation for those who aspire to greater endeavours. Again these are of 6 days' duration at a cost of £149.

Week 3. Junior Strings and Junior Singing Courses. The string course is aimed at players of Grade 1-3 standard. This is a three-day course with a cost of £69 with 140 taking part.

For the first two weeks of the courses the day is carefully structured with rehearsals starting at 9.00 a.m. and ending at 9.00 p.m. A typical day is as follows:

- 8.15 Breakfast
- 9.00 Sectional/Full rehearsal
- 10.15 Course Chorus
- 11.00 Coffee
- 11.30 Sectional/Full rehearsal
- 1.00 Lunch
- 2.30 Free time for leisure activities/private practice/informal music making
- 4.00 Course Chorus
- 5.20 Sectional/Full rehearsal
- 6.30 Evening meal
- 7.30 Sectional/Full rehearsal
- 9.00 Refreshments/Leisure

The course chorus is for all participants. The Sectional/Full rehearsals are so indicated as there are two orchestras - whilst one is in a full rehearsal the other is in a sectional.

For many young players the summer schools in the main offer very good intensive training, with high calibre conductors and tutors and exciting repertoire. The only real drawback for some will be the cost, if there are not trusts or bursaries available to them. The popularity of these courses, however, has led to an upsurge in availability

and the competitiveness ensures a sustained quality, especially as none of the courses is cheap.

CHAPTER 4. THE UNIVERSITIES

Traditionally the universities have leaned towards the academic side of music, whilst the conservatoires have concentrated more on performance. Although this has not changed dramatically, the performance aspect is now given more emphasis in some university courses.

The following universities offer performance studies:

Anglia Polytechnic University	University of Wales, Bangor
Birmingham University	Bristol University
City University	De Montfort University
Derby University	Durham University
East Anglia University	Exeter University
Glasgow University	Goldsmiths College, London
Huddersfield University	Hull University
King's College, London	Kingston University
Lancaster University	Leeds University
Liverpool University	Manchester University
Newcastle University	Nottingham Trent University
Nottingham University	Queen's University, Belfast
Reading University	Royal Holloway, London
Sheffield University	Southampton University
University of Surrey	York University

(Music Education Yearbook, 1995/6)

Many universities are changing their approach to music degrees. No longer do undergraduates follow a three-year course with a content laid down by the academic staff. It is now more likely that the student will have a wide choice of what to study, certainly after the first year (which tends to be a foundation year ensuring that all the essential areas achieved). Nearly all universities offer performance as an option for the second and third years (Music Education Yearbook 1995/6), but the universities typically only include 2-3 hours per week of orchestral performance compared with the average of 6 hours a week at the conservatoires. However, it must be noticed that, in many universities, much of this rehearsal is undertaken as extra-curricular and with no credit awarded towards students' final degree. Nottingham, Surrey and Hull Universities are examples of this.

The following data, concerning time allocated for orchestra performance or rehearsal, is taken from the Music Education Yearbook 1995/6:

<u>University</u>	<u>Orchestral Performance</u>
Anglia Polytechnic University	up to 7 hrs/wk
Bangor	6 hrs/wk
Birmingham	2 hrs/wk
Bristol	2 hrs/wk
Cambridge	Nil
Cardiff	2 hrs+/wk
City	Nil
De Montfort	Weekly - amount not specified
Derby	1.5hrs/wk
Durham	Yes - amount not specified
UEA	Weekly - amount not specified
Exeter	Weekly - amount not specified
Glasgow	3 hrs /wk
Goldsmith's	3 hrs/wk
Huddersfield	4hrs/wk
Hull	Weekly - amount not specified
King's College	2.5 hrs/wk
Kingston University	2 hrs/wk
Lancaster	2 hrs/wk
Leeds	Variable
Liverpool	Nil
Manchester	3 hrs/wk
Newcastle	Weekly - amount not specified
Nottingham Trent	2 hrs/wk
Nottingham	2 hr/wk
Oxford	Nil
Queen's	2.5 hrs/wk
Reading	2 hrs/wk
Royal Holloway	Nil
Sheffield	2-3 hrs/wk
Southampton	2 hrs/wk
Surrey	4 hrs/wk
Sussex	Nil
Ulster	3 hrs/wk
York	Weekly - amount not specified

All universities offering music degrees include instrumental tuition within the framework of the course, with the exception of Cambridge and Oxford. However, Oxford colleges do provide money for lessons, though it is the responsibility of the students to organise them. The amount of time given to this varies from 30 minutes to 1 hour weekly. This provision is, on average, approximately half of what would be received by students at a conservatoire.

From a questionnaire (Appendix 6) sent out to thirty-eight university music departments replies have been received from the following twenty seven representing a response of just over 70%:-

Birmingham	Cambridge	Cardiff	City
Durham	East Anglia	Glasgow	Goldsmith's
Hull	King's College	Lancaster	Manchester
Newcastle	Nottingham	Oxford Brookes	Oxford
Reading	Sheffield	Southampton	Sussex
York	Queen's (Belfast)	Bangor	Keele
Surrey	Ulster	Liverpool	

The purpose of the questionnaire was to establish size and working practices of university orchestras and to try to ascertain how many music students followed up university courses with postgraduate study at a conservatoire.

Of the twenty-seven universities over half supported both a symphony and chamber orchestra. A further five occasionally formed a chamber orchestra when circumstances were favourable. Ulster University stated that they had, "An orchestra using whatever is available". All 27 universities stated that their symphony orchestra was open to all students. Of the 11 which supported a chamber orchestra, three were only available to music faculty students, whilst the chamber orchestras at Sheffield and Surrey universities were made up of students overwhelmingly from the Music departments. Newcastle and Sussex were the only universities to open their symphony orchestras to players from outside the university itself.

Auditioning for places was undertaken by 23 respondents, although four of these auditioned only for positions in the wind and brass sections. Those who did audition added that the selection took place at the beginning of the academic year. One might have thought that the four universities, which did not audition would be those with the smallest orchestras, thereby needing the players. This was not the case, however, as Cardiff has 130 players, Oxford Brookes 60, Queen's Belfast 80 and Ulster with 60.

When related to the figures in the next question one can see that three sit comfortably in the more normal size of orchestra. Cardiff, with an orchestra of 130, might be so large because of there being no audition requirements. Hull and Sussex also added that a minimum standard of Grade 7 was required for string players.

Table 32: Number of students in university symphony orchestras

No. of students	30-39	40-49	50-59	60-69	70-79	80-89	90-99	100+
No. of universities	1	1	4	6	3	5	1	3

Three universities did not enter figures. Reading stated that it gauged its size of orchestra depending on the repertoire, whilst York and Cambridge gave no answer.

Of the fifteen universities which supported a chamber orchestra, only eight gave membership figures, which ranged from 30 to 45 players.

Nearly all of the university symphony orchestras covered a range of repertoire from classical to 20th century. What was noticeable was that nine orchestras included large-scale choral works. Three of the chamber orchestras also performed with choirs. Also of note were the number of concerti performed, often with a student soloist, and a number of contemporary works. Some orchestras were also used as a platform for compositions from their own students. Here, I have taken Manchester and York as representative of the whole with reference to amount and type of repertoire covered:

Manchester University

Symphony Orchestra

Grainger	<i>The Power of Rome</i> and <i>The Christian Heart</i>
Dvořák	Cello Concerto
Mahler	Symphony No. 1
James MacMillan	<i>The confession of Isobel Gowdie</i>
Shostakovitch	Violin Concerto No. 1
Vaughan Williams	Symphony No. 4

Chamber Orchestra

Beethoven	Symphony No. 5
Copland	<i>Appalachian Spring</i>
Debussy	Petite Suite
Glazunov	Violin Concerto
Haydn	Symphony No. 88
Mozart	Overture <i>The Marriage of Figaro</i>
Prokofiev	'Classical' Symphony
Ravel	<i>Pavane pour une Infante défunte</i>

Symphony Orchestra and Chorus

Bach	Mass in F
Brahms	Requiem
Britten	<i>War Requiem</i>

York UniversitySymphony Orchestra

Bruckner	Symphony No. 7
Maconchy	Overture <i>Proud Thames</i>
Shostakovich	Piano Concerto No. 2
Sibelius	Symphony No. 5
Smetana	<i>Vltava</i>
Strauss	Concerto for French Horn No. 1

Chamber Orchestra

Berlioz	<i>Nuits d'été</i>
Fauré	<i>Pelléas et Mélisande</i>
Joyce Koh	New work
Mozart	Symphony No. 39
Nielsen	Flute Concerto

Symphony Orchestra and Chorus

Fauré	Requiem
Verdi	Requiem

The conducting of these twenty-seven orchestras was almost equally split between a professional and a member of the university staff. Nine universities used a professional conductor and eleven a member of their own staff. Seven universities used a combination of both but only one had a student as the permanent conductor; of the chamber orchestras, only one was conducted by a professional, with five being conducted by students. No indication was given by the remaining nine chamber orchestras as to who conducted them.

All but one of the orchestras meet on a weekly basis. Nottingham has rehearsals "according to needs". Four more added that extra rehearsals at weekends leading up to concerts were also scheduled.

Twenty-four of the orchestras held sectional rehearsals. These were taken by a variety of staff/students/professionals and often by a combination of staff and students within the same orchestra.

Professional coaches	8	Students	7
University staff	2	Combination	7

Those that used professional coaches often utilised their visiting instrumental teachers or the conductor.

All of the university orchestras performed twice or more each year. Seven orchestras managed to put on four to six concerts annually, whilst two performed on eight or nine occasions.

Only two orchestras, City and Oxford Brookes, did not perform within the university campus or buildings. Six of the orchestras, however, played both within the university and in the immediate locality. Durham and Surrey take advantage of nearby cathedrals, Cardiff use St David's Hall for one concert and Birmingham play at the Town Hall once each year. The Cambridge University orchestras perform at a variety of venues utilising college facilities as well as public concert halls. The remaining 17 all perform at their respective university.

Only two of the university orchestras undertake tours. Cardiff tours every two years but only with "a small symphony orchestra". They did not give any indication of destinations. York University tours every year, travelling to Greece in 1995.

As can be seen by the following table, most universities had up to three students per year undertaking postgraduate instrumental study, but there was significant diversity in the responses. Some universities such as Oxford Brookes, Reading and Keele had very few going on to a conservatoire but others like Manchester, Queen's Belfast and York had substantially more.

Table 33: No. of university students opting for postgraduate study at conservatoire

University	Number	University	Number
Bangor	3 to 4 annually	Birmingham	4 to 6
Cardiff	5 to 6	Cambridge	Unable to estimate
City	2	Durham	2
UEA	3	Goldsmiths	3
Glasgow	Small but significant %	Keele	Few about 1 per year
Hull	2 to 3	Lancaster	6 to 10
King's, London	2 to 3	Newcastle	1 to 2

The Universities

Manchester	12	Oxford	Unable to estimate
Nottingham	3 to 4	Oxford Brookes	Hardly any
Queen's, Belfast	15 to 20	Reading	Rare about 1%
Sheffield	1 to 2	Southampton	1 to 2
Surrey	1 to 3	Sussex	1 to 2
Ulster	7	York	About 10
Liverpool	2 to 3		

Whilst probably all UK universities with a music department support an active orchestra, there is little formal training in orchestral technique. For some students, especially those who are not music undergraduates, the university orchestra may be no more than a social outlet, albeit a very valuable one, whilst the great majority of those students who are from the music faculty are probably not going to pursue a full time professional performing career. Nicholas Cook, head of music at Southampton University, has recently pointed out that, "We are preparing people for teaching, for music management, arts management, business related aspects of music, for areas nothing to do with music...We have to remember that only a very small number of our students will go on to become academics at one extreme or performers at the other." (Cook, 1994). Although Cook feels that a university is not the fastest route to a performing career he is very keen on ensemble playing: "We think that playing together is as important educationally as playing on one's own. We have also the biggest range of professional concerts of any university and we try to tap that for coaching. We have a half-time co-ordinator whose job it is to bring all these threads together." (Cook, 1994). For the very able musician who wants diversity and breadth in their training this type of course has much to offer, especially if the intention is to follow up the university course with a postgraduate training at conservatoire.

CHAPTER 5**THE CONSERVATOIRES****5.1 THE PROSPECTUSES**

As described in the Introduction, conservatoires have been training musicians in this country since the early 19th century. In order to establish the extent of the training given in orchestral technique I not only looked at some conservatoires in depth, but also gained as much prior information from their own publications. The only such resources available to me came through information given in the conservatoire prospectuses.

Therefore, before asking the conservatoires for an interview, a copy of a prospectus was obtained from each for preliminary analysis of what each college says it offers to students with regard to orchestral training. Not all conservatoires were interviewed. Therefore this was an ongoing part of the research and thus the prospectuses examined were for the academic years between 1993/4 and 1996/7. They were obtained from the Royal College of Music, the Royal Academy of Music, the Guildhall School of Music and Drama, the Royal Northern College of Music, the Royal Scottish Academy of Music and Drama, the London College of Music, the Welsh College of Music and Drama, Birmingham Conservatoire and Trinity College of Music. Interviews were given at the Royal College of Music, the Royal Academy of Music, the Royal Northern College of Music, the Guildhall School of Music and Drama, Trinity College of Music and Birmingham Conservatoire. As a much later part of the research, some prospectuses for 2000/2001 were also looked at to see if there were any noticeable differences. Salient points included the following:

1. The Royal College of Music

The 1993/4 prospectus states that all string players are expected to play in College orchestras. Full rehearsals are supplemented by intensive sectionals and repertoire classes. The College had a secondment scheme for string players with the Wren Orchestra, which now no longer exists, whereby students in the later stages of their studies were selected to perform in concerts alongside the professionals. Wind and brass players are offered a "rigorous" training in orchestral playing, and each student will undertake a "structured programme of ensemble training, orchestral training and chamber music coaching, plus orchestral repertoire class".

Percussion tuition is "based on orchestral percussion playing involving all instruments used in the Orchestral repertoire". Of note is the statement that, "All professors play regularly in London orchestras." The prospectus does not list the College orchestras, but from the information about strings, wind, brass and percussion one gleans that they are:

Symphony Orchestra
Opera Orchestra
20th Century Ensemble
Wind Ensemble

There have been career talks for the RCM students during 1991-92 on "Orchestral auditions and life in a London orchestra" given by Imogen East of the Philharmonia, "Tax and Money Matters" from Trevor Ford and "Copyright Law" by Heather Rosenblatt. (Royal College of Music, 1993)

In the 2000/2001 prospectus, the RCM includes a list of the orchestras under "Performance opportunities". Under this heading, a total of 15 major ensembles are given:

RCM Symphony Orchestra	RCM Big Band
RCM Sinfonietta	RCM Chamber Ensemble
RCM Chamber Orchestra	RCM Chorus
RCM Opera Orchestra	RCM Chamber Choir
RCM Baroque Orchestra	RCM New Perspectives Ensemble
RCM String Ensemble	RCM Composers' Ensemble
RCM Wind Ensemble	

(Royal College of Music, 2000)

This is then followed by a heading of "Developing your orchestra skills..." which describes the availability of orchestral performance in more detail:

"As an orchestral player you will have many opportunities to perform a wide range of music. Recent highlights have included a visit by Lorin Maazel who worked with the RCM Symphony Orchestra on Tchaikovsky's Fantasy-overture Romeo and Juliet. The Royal Philharmonic and London Symphony Orchestras...ran side-by-side sessions in which students played alongside orchestra members. One of the RPO sessions was conducted by Daniele Gatti...Postgraduate students on the Orchestral Pathway also participated in some BBC Symphony Orchestra rehearsals." (Royal College of Music, 2000)

As part of their postgraduate programme, students studying for the Postgraduate Diploma in Performance can opt for one of eight areas, of which "Orchestral Musician" is one. Those choosing this options must follow a full-time course of study.

"This pathway helps you to acquire the specific skills necessary for an orchestral player and you will be involved in a large amount of coached orchestral and mixed ensemble playing. In doing so, you will be working with many of London's top orchestral players. Recently, RCM students have worked with members of the Royal Philharmonic, the London Symphony and BBC Symphony Orchestras in side-by-side sessions and rehearsal placements. They have also participated in education projects and workshops run by the London Sinfonietta, the RPO and the BBCSO." (Royal College of Music, 2000)

2. The Royal Academy of Music

The 1995 prospectus gives little information about orchestral training - it is left to a short statement that within the curriculum all instrumentalists are offered "orchestral training". Wind and brass have also included in the curriculum "repertoire classes". The outline curriculum also covers "Repertoire and performance practice" for strings, wind and brass. (Royal Academy of Music, 1995)

In the part of the prospectus dealing with brass it also states that, "All of the teachers in this faculty are active at the highest possible level - including principal players with most of London's leading orchestras". (Royal Academy of Music, 1995)

Under "Orchestras" the prospectus states that "Orchestral training is available for all students" and then lists the Academy orchestras:

The Symphony Orchestra
The Sinfonia
The Opera Orchestra
The String Orchestra (specialist training for first year students)
The Manson Ensemble (specialising in contemporary music, for senior students)
The Chamber Orchestra
Woodwind and Brass Orchestral Repertoire Classes
(Royal Academy of Music, 1995)

The RAM has links with the Philharmonia Orchestra with opportunities for "selected senior students" to perform with the Philharmonia "subject to competitive audition". There are also related foyer concerts in the Royal Festival Hall, participation in the South

Bank Centre Projects, masterclasses by soloists appearing with the Philharmonia and attendance at the orchestra's rehearsals.

In the 2000 prospectus each of the orchestral families, or areas of study, place a different emphasis on the importance of orchestral playing. The string faculty states:

"The Academy's outstanding tradition for training string players of the highest calibre is given testimony by the number of alumni pursuing solos careers or who are principal players in orchestras and chamber ensembles throughout the world...Many students are selected to perform with the European Union and Gustav Mahler orchestras." (Royal Academy of Music, 2000)

Of interest, none of the "highlights from 1999/2000" are of an orchestral background. They all refer to masterclasses or chamber music.

The woodwind faculty too focuses on chamber music and masterclasses. The only reference to orchestral performance is in one sentence, "There are individual lessons for Principal Study and related instruments complemented by classes which provide intensive training in orchestral studies, the art of teaching, reed making and basic instrument maintenance." (Royal Academy of Music, 2000)

The brass and percussion families give orchestra training a much higher profile. In the brass section it states, "Orchestral and ensemble playing are central to the curriculum" and in the percussion faculty "Orchestral training is the core component". (Royal Academy of Music, 2000)

The page of the prospectus dedicated to orchestral playing starts "The Academy's orchestral programme prepares students for an increasingly demanding profession". (Royal Academy of Music, 2000). It goes on to indicate that undergraduates will play in String Orchestra in the first year and then progress to the "Concert Orchestra" in the second year. It gives other opportunities such as Modern Instrument Baroque Orchestra, Period Instrument Baroque Orchestra and the Studio Orchestra.

It also states that there are "intensive orchestral weeks several times a term" but gives no further detail. There is also mention of Symphony Orchestra, Sinfonia, Manson ensemble and Opera Orchestra, but does not indicate to which students these are open.

As with the 1995 prospectus, it mentions the partnership schemes with the Philharmonia and London Symphony orchestras.

3. The Guildhall School of Music and Drama

The information for the Guildhall School of Music and Drama (GSMD) was taken from the 1997/98 prospectus. The conservatoire offers, for all first-year students, the Repertoire Orchestra. In addition to this, wind, brass and percussion students have weekly Repertoire Classes. From the second year onwards students perform in either the Symphony Orchestra or the Chamber Orchestra, and the Repertoire Classes continue for wind, brass and percussion. The Guildhall School has a link with the London Symphony Orchestra (LSO). This opportunity is named the "*Orchestral String Section Leaders*". This is a one-year course offering weekly individual instrumental lessons, leading sections of the Guildhall Symphony and Chamber Orchestras in concerts and operas, taking string sectional rehearsals whilst also playing with the LSO on the front desk for selected rehearsals and in rank and file positions for some concerts. This course, however, is only open to five students each year (2 violin, viola, cello and double bass), and is open not only to British students but also to students of all nationalities. (GSMD, 1997)

The School also has a link with the Young Musicians' Symphony Orchestra (YMSO) and all wind, brass and percussion students on the Orchestral Training Course automatically become members of the YMSO. This course is not mentioned anywhere else in the prospectus.

In the 2000 undergraduate prospectus orchestral opportunities are given in the "course outline". First and second-year string, wind, brass and percussion students can expect to "Participate in Symphony Orchestra or Chamber Orchestra". No indication is given regarding why students might be selected for one orchestra rather than the other. Third and fourth-year students continue with "Practical activities (as year two)" and "Practical activities as in year three, together with contemporary music workshops, New Music Ensemble, accompaniment and continuo classes." (GSMD, 2000)

Postgraduate students of orchestral instruments can follow a principal area of study titled "Post-Diploma Orchestral Training (PDOT)." This is a one-year, full-time course. Under the "String Studies" section of the prospectus, it states:

"The PDOT course for string players offers a varied timetable of orchestral, chamber music and New Music experience with time allowed for personal practice and the development of solo repertoire. This balance ensures that the course is appropriate not only for those anticipating an orchestral career, but also for those committed to developing all-round instrumental skills..."

In the section for wind, brass and percussion there is a different emphasis.

"The Guildhall's one-year Post-Diploma Orchestral Training course has an international reputation and is the major postgraduate programme for the wind, brass and percussion department. It is designed for candidates of exceptional ability, who have a good chance of entering the playing profession...They have regular opportunities to sit in with the London Symphony Orchestra and the Philharmonia Orchestra and to take part in the LSO/Guildhall side-by-side scheme...[which] involves playing in sections alongside principal members of the LSO."

The best orchestral playing uses the same skills as chamber music, and most wind, brass and percussion solo careers spring from ensemble playing. This is reflected in the course, which combines all three elements in order to develop a comprehensive range of professional skills." (GSMD, 2000).

It is interesting to note that the side-by-side opportunities are not mentioned for the strings. Also of note is that the Orchestral String Section Leaders course has been dropped.

4. The Royal Northern College of Music

The 1997 prospectus for the Royal Northern College of Music (RNCM) does not give details of the various course curricula but, under "School of Strings", does offer "a structured orchestral programme" and under "School of Wind and Percussion" claims that "students undertake a broad curriculum", which includes orchestral repertoire. It also states that students "follow the normal schedule of orchestra rehearsal and concerts".
· (RNCM, 1997)

Suitable students are encouraged to audition with professional orchestras such as the BBC orchestras, the Hallé Orchestra, the Royal Liverpool Philharmonic Orchestra and Opera North.

From the prospectus it seems that the college offers two orchestras, the "Symphony" and the "Chamber". There is also a Wind Orchestra. The prospectus does not say whether all instrumental students are expected to play in the orchestras. What it does say is that:

"During their studies at the College students will have been exposed to a variety of training and experience which should enable them to be quickly and usefully absorbed into the profession." (RNCM, 1997)

It also states:

".instrumental...skills will have been complemented by considerable performing experience through the College's monitored internal and external concert and opera performances, through professional experience with orchestras, opera companies...." (RNCM, 1997)

The College does have a full-time Concerts Manager who administers approved professional engagements for students.

The 2000 prospectus has a clearer statement regarding orchestral training:

"The College's two main orchestras are the Symphony Orchestra and the Chamber Orchestra. As well as working on concert programmes and repertoire sessions with "in-house" conductors, the orchestras work for much of the time with distinguished conductors." (RNCM, 2000)

The prospectus does now give an outline of the undergraduate and postgraduate programmes. For string players, first-year students get the opportunity to play in Chamber Orchestra and/or String Orchestra. Students in their second year will also play in Symphony/Opera Orchestras. In the third and fourth years, Chamber Orchestra is dropped and in the fourth year Opera Orchestra is also not available.

Postgraduate students "Tend to follow different paths according to individual needs." (RNCM, 2000). For those wishing to extend their orchestral performance, students can play in String, Symphony and Opera Orchestras. The prospectus states that:

"By the time they leave, many RNCM students will have had an opportunity to work with the BBC Philharmonic, Hallé or Royal Liverpool Philharmonic Orchestra." (RNCM, 2000)

In the School of Wind and Percussion, students “audition for orchestral opportunities”. Opportunities to play in ensembles are listed as Wind Orchestra, Symphony Orchestra, Chamber Orchestra Big Band, Brass Band, The New Ensemble and Jazz Collective.

5. The Royal Scottish Academy of Music and Drama

The prospectus for the Royal Scottish Academy of Music and Drama (RSAMD) indicates that there is a full symphony orchestra and a chamber orchestra for its students. Repertoire rehearsals, as well as individual coaching and sectional rehearsals, are parts of the curriculum. The Academy Orchestra (the symphony orchestra) also takes part in the Opera productions and the choral and carol concerts. (RSAMD. 1995)

6. The London College of Music

The London College of Music (LCM) prospectus for 1996/7 lists ensemble activities as including "Symphony Orchestra" and "Wind Orchestra". There is no mention of repertoire training and only the Performers Course has orchestral training mentioned in the curriculum. The Graduate Course does not seem to offer orchestral training. There is a heading of "Orchestra", but this only has one sentence:

"The LCM orchestra rehearses and performs under members of the College Staff and distinguished guest conductors". (LCM, 1996)

7. The Welsh College of Music and Drama

There is not much detail in this prospectus, but the Welsh College of Music and Drama (WCMD), recognises orchestral study through ensembles such as Symphony Orchestra, Chamber Orchestra and Opera Company.

There are repertoire classes and sectional rehearsals. Many of the staff are from the local professional orchestras, the BBC Welsh Symphony Orchestra and the Orchestra of the Welsh National Opera. (WCMD. 1996)

In the 2000 prospectus it states that students will receive “a range of opportunities to work in ensembles of larger groups”. (WCMD, 2000). For the strings there is now a “String Placement Scheme” with the BBC National Orchestra of Wales. This is available to senior string players, who visit the BBC Wales studios to partake in

repertoire sessions. For students who study wind, brass or percussion the prospectus only states that "...students will be given the opportunity to perform on a regular basis with several of the College's ensembles and orchestras." (WCMD, 2000)

8. Birmingham Conservatoire

Statements regarding orchestral training are very clear in this prospectus. In the details for courses the first paragraph concludes:

"Students attend classes, lectures and ensembles related to their study and they fully participate in appropriate co-operative activities such as Orchestra, Choir and Opera." (Birmingham Conservatoire, 1996)

The School of Orchestral Studies encompasses all instrumental training except keyboard. Ensembles within the conservatoire are listed as: Symphony Orchestra, Chamber Orchestra, Sinfonia and Symphonic Wind Band.

There are also woodwind and brass orchestral repertoire classes and a String Workshop for all first study strings. The Conservatoire has established firm links with the CBSO and there are CBSO Workshops where the Conservatoire Symphony Orchestra is conducted and rehearsed by international conductors. There is also a CBSO String Training Scheme which enables the most advanced players to join in sessions with the CBSO.

The Midlands office of "Live Music Now!" is located within the Conservatoire and is the only branch of Sir Yehudi Menuhin's charitable scheme to be based in a national music college. The scheme aims to provide valuable and rewarding employment opportunities, helping to bridge the transition from advanced student to professional musician. The scheme is open to young musicians throughout the region but all the Conservatoire students are encouraged to apply.

9. Trinity College of Music

Under "Performance Opportunities" in the 1996/7 prospectus, Trinity outlines its orchestral training. There are three orchestras named as Repertoire Orchestra, Symphony Orchestra and Chamber Orchestra. The "Repertoire Orchestra", which meets weekly, provides training for first-year students and for those whose principal study may

not be an orchestral instrument. Membership of the "Symphony Orchestra" is by selection by the Heads of Departments and the "Chamber Orchestra" is formed from those students at an advanced stage of study. (Trinity College of Music, 1996)

There is no mention of repertoire classes in the prospectus but there are wind, brass and percussion ensembles. The prospectus does state that participation in orchestral activities is mandatory for all players of orchestral instruments.

In the 2000/1 prospectus, there are still three orchestras, but these have now changed to Symphony Orchestra, Sinfonia and Chamber Orchestra. The Symphony Orchestra is for senior students performing "challenging repertoire". Sinfonia "provides an intensive, broadly based groundwork for first and second-year students, and Chamber Orchestra consists "primarily of fourth-year students". (Trinity College of Music, 2000). Within the string faculty part of the prospectus it is stated that "Orchestral seating is rotated and auditions are held for principal positions." (Trinity College of Music, 2000).

5.2 THE ROYAL COLLEGE OF MUSIC

The research on this conservatoire was carried out by several interviews with John Forster, the Head of Orchestral Studies at the Royal College of Music, during the academic year 1994/95.

After a common first part, the course of study at the Royal College of Music divides into three options. Firstly, those who so wish can follow an academically weighted course. Secondly the more instrumentally adept follow the Recital option. The majority, however, concentrate on the more balanced third option which is the Performance course.

The college maintains three orchestras, called, in order of decreasing size Symphony, Sinfonia and Sinfonietta. Sinfonietta is a chamber orchestra and Sinfonia is of symphony orchestra size but with double wind. Symphony is triple wind or more with large string sections. There are also a number of ensembles – for example a 20th-century ensemble which can vary from an octet to symphony orchestra depending on repertoire; a wind orchestra which tends to use up those wind players who are not used in the orchestras; and a big band run by Don Lusher. Each faculty has an ensemble, places for which are secured by audition, so there are string, wind, brass and percussion ensembles. In addition, there are other specialist groups such as baroque orchestra, although this is not exclusive to RCM students as there are not enough specialist Early Music students to make a complete group.

Every first-year instrumentalist is auditioned in the first week at the College and all string players are placed in one of the orchestras. Within the present system Symphony Orchestra is considered to be the flagship and anyone of the right standard can be given a position in it. So if a first-year student is considered to be good enough then he or she would immediately go into that orchestra. In the academic year 1993/94 five violinists and one cellist from the first year were given places in Symphony Orchestra, though in the previous academic year none of the first-year students was considered good enough. The majority of string players, however, would expect to find themselves primarily in Sinfonietta, which is the primary training orchestra or, if the numbers were too large, some might be placed in the Sinfonia.

In theory wind players too are part of this system. They are also auditioned in their first week at the college and, if good enough, could go into Symphony Orchestra. In practice this rarely happens. New wind players at the college are usually with a new teacher, and the first few weeks or so may be spent changing the embouchure or breathing or some other important aspect of their playing, making orchestral playing difficult. So although orchestral playing is what they might well be interested in, it would better serve their own interest not to do so in the first term or so. The keen first-year student, however, will very quickly be noticed and used if someone needs a deputy. Most second-year students would have a place in one of the orchestras, but this generally would be on a termly rotational basis. What tends to happen is that the wind and brass players for Symphony and Sinfonia come from one large pool. So those who were principals in Symphony Orchestra one term will be principals in Sinfonia next term. This has been happening for about two years now and, generally, everyone seems to be satisfied.

The more negative side of this is that for first-year students to have to audition within the first two weeks at the College for a place in an orchestra, is something they may find quite daunting. Some students will play to the best of their ability but the majority will not and so a careful eye needs to be kept on all first-year students to ensure that they have not been misplaced in the initial auditions and allocations.

Percussionists follow a different system altogether as there are only about ten students at any one time. Here students are used as and when required by the three orchestras irrespective of how long they have been at the College.

The recruitment of students does to an extent mirror what is required to fulfil the needs of running the three college orchestras, though not to the extent of actually dictating rigidly the yearly intake. If not enough players of the right quality are auditioned, the standard is not lowered just to accommodate the "right" numbers. This happened once or twice in the past but the RCM recognises, in the light of experience, that this is not the right answer.

Although the wind orchestra does cater for those instrumentalists who do not manage to win a place in one of the main orchestras, the identity of the wind orchestra is not

characterised by an attitude of being for "also-rans". It has its own place in the general musical education within the College. For first-year undergraduates and postgraduates there are also wind repertoire classes. This includes not only orchestral repertoire but wind chamber music as well. This programme has been under review recently and is now considered to be more beneficial to the students involved.

Symphony Orchestra meets twice weekly on a Tuesday morning for three hours and on Friday morning for two hours. The Friday rehearsal will sometimes be full orchestra, sometimes a sectional rehearsal, depending on the repertoire and the availability of the sectional coaches. The sectional coaches are a mix of internal professors and players from the London professional orchestras. For these sectionals the orchestra breaks down to its component parts – i.e. the 1st violins, 2nd violins, violas on their own, the cello and basses together. Wind and brass divide up in a similar way.

Sinfonia and Sinfonietta meet once a week for a three-hour rehearsal with possibly one or two sectional rehearsals just before a concert. The sectionals, however, for these two orchestras are full wind, full brass and full strings. It is recognised that this is not the best that could be offered but unfortunately the solution is a financial one - there are not the funds available to offer a rehearsal period for each individual section. The issue is being looked at and the Head of Orchestral Studies is hopeful that this could change. The college is aware that the situation appears to be the wrong way round - that more individual attention should be given to the less experienced student and that the more advanced students should be more able to cope on their own.

Ensembles are in addition to orchestral rehearsals, not instead of. It had been suggested in the past that these groups might be more exclusive and be independent of the main orchestras but the majority opinion was that, withdrawing so many of the more advanced students from the orchestras would devalue them completely.

The college also undertakes, on average, two operas a year. Currently there exists a joint vocal faculty with the Royal Academy of Music and what tends to happen is that, if the opera takes place at the RCM, then one of the RCM orchestras plays, and conversely, if the performance is at the RAM, then one of its orchestras will play. At the Royal College of Music one of the orchestras would take this on as a project for probably half a

term instead of a normal concert. In the past an opera production was undertaken in addition to the other performances, but it has recently been felt that this is too chaotic, takes too much time and creates too much pressure and absenteeism. Sometimes, however, if the opera only requires a small orchestra, then it may be that it is undertaken alongside other commitments.

The college keeps archives of all concert programmes. Repertoire for 1993 for each of the groups was as follows, giving an indication of the depth and breadth of study:

Sinfonietta

John Adams	<i>The Chairman Dances</i>
Barber	<i>Essay No. 1 for Orchestra</i>
Britten	<i>Suite on English Folk Songs</i>
Beethoven	<i>Symphony No. 3</i>
Delius	<i>A Song Before Sunrise</i>
Gershwin	<i>Piano Concerto</i>
	<i>An American in Paris</i>
Haydn	<i>Symphony No. 85 'La reine'</i>
Ives	<i>Putnam's Camp</i>
	<i>Variations on "America"</i>
Korngold	<i>Suite Much Ado About Nothing</i>
Liadov	<i>Eight Russian Folk Songs</i>
Mendelssohn	<i>Symphony No. 3 'Scottish'</i>
Milhaud	<i>Cello Concerto No. 1</i>
Mozart	<i>Symphony No. 32</i>
Nicolai	<i>Overture The Merry Wives of Windsor</i>
Prokofiev	<i>Violin Concerto No. 2</i>
Ravel	<i>Le Tombeau de Couperin</i>
Rossini	<i>Overture The Silken Ladder</i>
Satie	<i>Ballet Parade</i>
Schubert	<i>Overture Rosamunde</i>
Spohr	<i>Clarinet Concerto No. 1</i>
Tchaikovsky	<i>Elegy for Strings</i>
Vaughan Williams	<i>The Lark Ascending</i>
Weber	<i>Clarinet Concerto No. 2</i>
Weill	<i>Symphony No. 2</i>

Sinfonia

Bloch	<i>Rhapsodie Hébraïque</i>
Brahms	<i>Academic Festival Overture</i>
	<i>Symphony No. 1</i>
	<i>Variations on a Theme of Haydn</i>
Britten	<i>4 Sea Interludes from Peter Grimes</i>
	<i>Cantata Academica</i>
	<i>Phaedra</i>
Bruch	<i>Violin Concerto No. 1</i>
Dvořák	<i>Three Slavonic Dances</i>

Haydn	<i>Missa in Tempore Belli</i>
Lara	<i>Nana</i>
Mozart	Overture <i>Cosi Fan Tutte</i>
Nielsen	Clarinet Concerto
Rachmaninov	Symphony No. 2
Schumann	Cello Concerto
Sibelius	<i>Tapiola</i>
Tchaikovsky	<i>Nutcracker Suite</i>
	Overture <i>Romeo and Juliet</i>
	Symphony No. 6
Wagner	Prelude and Liebestod from <i>Tristan and Isolde</i>
Walton	<i>Belshazzar's Feast</i>

Symphony

Bartók	<i>The Miraculous Mandarin</i>
Bartók	Violin Concerto No. 1
Beethoven	Piano Concerto No. 1
Beethoven	Piano Concerto No. 4
Beethoven	Overture <i>Coriolanus</i>
Berlioz	<i>Beatrice and Benedict</i>
Brahms	<i>Variations on the Russian National Anthem</i>
Bruch	<i>Scottish Fantasy</i>
Elgar	Introduction and Allegro for Strings
Janáček	<i>Sinfonietta</i>
Liszt	<i>A Faust Symphony</i>
Mahler	Adagietto for Strings and Harp
Rachmaninov	Russian Dance
Salter	Symphony (1981)
Shostakovitch	Symphony No. 10
Strauss	Serenade for Wind
Stravinsky	Symphonies of Wind Instruments
	<i>The Firebird Suite</i> (1910)
Szymanowski	Violin Concerto No. 1
Tchaikovsky	<i>Coronation March</i>
	<i>Rococo Variations</i>
Turnage	<i>Three Screaming Popes</i>
Wagner	Overture <i>Tannhäuser</i>

Baroque

C P E Bach	Symphony No. 2
J S Bach	Suite No. 3
Benda	Sinfonie No. 4 in F
Handel	<i>Water Music</i> Suite No. 1
	<i>Water Music</i> Suite No. 2
	<i>Water Music</i> Suite No. 3
Lully	Suite from <i>Cadmus et Hermione</i>
Mozart	Flute Concerto
Purcell	Suite from <i>The Fairy Queen</i>
Purcell	Te Deum and Jubilate

Rameau	Suite Les Indes Galantes
Telemann	Concerto in A minor
	Overture in D
Vivaldi	Concerto in C for two Trumpets
	Concerto for Flautino
	L'Estro Armonico Concerto Op. 3 No. 8

20th Century Ensemble

Abrahamsen	<i>Märchenbilder</i>
John Adams	Chamber Symphony
Berio	Folk Songs for Mezzo and Orchestra
Harrison Birtwistle	<i>Tragoedia</i>
Justin Connolly	<i>Poems of Walter Stevens I</i>
Peter Maxwell Davies	<i>A Mirror of Whiteness Light</i>
Anthony Gilbert	<i>Dream Carousels</i>
James MacMillanas other see us....
Benedict Mason	<i>Self-referential Songs</i>
Benedict Mason	<i>Realistic Virelais</i>
Stravinsky	<i>Ragtime</i>
Thomas	Leopardi Songs for Soprano and Orchestra

The Royal College of Music is keen to have visiting professional conductors working with their students as often as possible. John Forster, as Head of Orchestral Studies, conducted some of the repertoire for Sinfonia and Symphony orchestras. Neil Thompson conducted Sinfonietta for all their concerts. Other conductors during the year were:

Christopher Adey
 Colin Bradbury
 Jacques Cohen
 David Hill
 George Hurst
 Sir Neville Mariner
 Diego Masson
 Michael Rosewell
 Edwin Roxburgh
 Gennadi Rozhdestvenski

From the interviews with John Forster, Head of Orchestral Studies at the Royal College of Music, it was clear that he felt that the question of string players especially not being prepared for orchestral training was a more recent trend and would probably not have happened fifteen years ago. His personal view is that this is largely due to the choice of teachers/professors by the conservatoires which now offer teaching posts not so much to established musicians from an orchestral background but to players more associated with

solo playing. He considers that this is a “political” move intended to make the colleges more attractive to prospective students, especially students from overseas who not only pay much higher fees but are then seen to give the colleges an “international” status. Hence the college started to offer posts to artists with international recognition as solo performers. Whilst he recognises that they are marvellous players, he feels that their lack of interest in orchestral playing is very much to the detriment of the students because ultimately very few are going to become soloists. In some cases, he considers, the way students are trained nowadays is not always suited to orchestral playing. If a student leaving conservatoire is to make a living as a professional musician, then their training must reflect the environment where they will find work and most of the work available is in orchestral performance.

John Forster is aware that more can be done on both sides but has reservations regarding the best way forward. He made reference to the 1994 Association of British Orchestras Conference, when one of the professional orchestras maintained that there were not enough good violinists being produced by the conservatoires, whilst the conservatoire maintained that many of their players did not want to go to play in a professional orchestra. As far as John Forster sees it, the conservatoires have the upper hand in the argument. He confirmed that the conservatoires certainly do produce students capable of playing at a professional orchestra level and quality, but he feels that the conservatoires fall down in failing to employ enough distinguished orchestral players rather than soloists. He considers that the negative attitude of students towards orchestral playing is instigated by some of those teachers who are soloists and, although might not actually say it, give the impression to their students that they should not be bothered with orchestral playing. He feels that a lot needs to be done in these areas in order to eliminate the feeling that the orchestral player is a failed soloist or chamber player. Forster is sure, too, that this attitude is not unique to the Royal College of Music and that the same is true of similar establishments across the country.

What Forster would like to see is a total eradication of the hierarchical view of soloist first, then chamber player, followed by orchestral player and then finally teacher. What he would also like from those outside, is to see the RCM as an establishment where a student leaving has had a broad enough training to be able to take part in any of the four

areas outlined above - not to see the structure as being hierarchical at all, but to see each as a particular strength.

Moreover, John Forster sees that the balance of what a student is required to do in a week at the college is most important, and that internally it is an ongoing problem. If one were to look at the orchestral schedule for a student over a two or three week period in one term and then add in ensembles and chamber music plus lectures, it would start to look very busy indeed. On top of this are perhaps two lessons per week and the time left for practice is beginning to seem a little tight.

What John Forster also recognises is that the standard required by the professional orchestras is now much higher, and that they are looking for players of much better quality, but are still expecting the orchestral qualities of sight-reading and knowledge of repertoire and style. The professorial staff at the conservatoires must be aware that, whilst the initial performance of a concerto at an audition must be of the right standard, the player must also be able to play the 2nd violin part of a Haydn symphony, and he feels that this aspect of teaching at the Royal College of Music has been addressed.

Forster also maintains that if the professional orchestras require prospective players to be conversant with most of the more regular repertoire, e.g. symphonies of Beethoven, Brahms, Dvořák, Tchaikovsky, then a conservatoire is the place to do it. He does feel that, with the currently programmed concerts, perhaps too much emphasis is placed on contemporary works and that a more balanced approach is needed. Another problem, he considers, is that some teaching of solo repertoire starts with romantic music, sometimes missing the classical repertoire where greater accuracy and greater understanding is needed. Certainly there is barrier in terms of attitude put up by some students when in a sectional they may be faced with a classical piece, having done the week before, say, a Mahler symphony. On paper the classical piece looks much easier but the sectional tutor has difficulty getting across that there is much more to do than just play the notes. He agrees that classical repertoire is neglected and not just by the conservatoires but by the county youth orchestras too. Twenty years ago Beethoven, Schubert and Mozart symphonies were staple diet for youth orchestras. Today, with more and better players taking part the Classical repertoire has to a large extent disappeared and if it is performed, cuts down possibilities for the wind, brass and percussion sections.

In Forster's view, the conservatoire, and here specifically the Royal College of Music, must be the place where a student gains mastery of their instrument, is exposed to as much as is possible to do with being a professional musician and is equipped to earn a living once they leave. This includes orchestral training but must also include many other aspects of musical training. John Forster, having worked on the NCOS (National Centre for Orchestral Studies) course, feels that this type of environment is where a student who wishes to become a professional orchestral musician should be. He has suggested that there should be a postgraduate orchestral training course on offer at the RCM but it has been indicated that there are not the funds available.

There is a direct link with the London Symphony Orchestra (LSO) which has been ongoing for the past three years. This link is in the form of a scheme for string players whereby students sit alongside LSO players for four or five rehearsals and for some concerts. The RCM puts forward a number of students for audition and currently there are six students - two violins, two violas, a cellist and a bass player - who are benefiting from this scheme. The LSO gives the RCM a schedule indicating in which concerts the students are allowed to take part - there are usually about twelve to choose from - so that those students involved can make sure that there is not a clash with something they need to take part in at the College, although the College is as accommodating as possible. Two of the students who took part in this scheme last year are now getting regular extra work with the LSO.

The same sort of scheme, but on a much smaller scale, happened alongside the Wren Orchestra. A similar scheme was put forward by the London Philharmonic Orchestra several years ago but this fell by the wayside as the college authorities felt that the LPO were not flexible enough over dates.

Another type of project has recently been discussed with the BBC Symphony Orchestra, perhaps using the concert hall at the RCM as a concert venue for six or so concerts. Within the context of the concerts it is hoped that there can be some sort of a liaison with or opportunity for some of the college students to take part.

There are still mixed feelings, however, over the LSO initiative at the RCM. The upper string players seem happy enough apparently, but John Forster remembers one particular cellist who was appalled to be sitting next to someone who read the newspaper much of the time. This is something that students need to learn about. That the player never missed an entry and played all the notes was forgotten, but the student did not realise that this sort of thing does sometimes happen.

Forster indicates that these initiatives are at the instigation of the professional orchestras and that it must be realised that each initiative can only support a very few students each time. Moreover, that it must also be noted that these schemes are all string orientated.

As far as training students to survive as professional musicians is concerned, Forster feels that the RCM lags behind some of the other conservatoires, but that the college is now starting to address issues of tax, NI, pensions, rights of employment etc. properly. Firstly, each student is given a handbook at the start of each academic year which gives contact names and telephone numbers for all of these areas. Secondly, the college has started to devote time to organising lectures with particular regard to these issues. Forster comments, however, that these are not compulsory and are sometimes poorly attended. Forster considers that the best lectures are organised by one of the staff under the heading of "Professional Skills Class" with visiting speakers that attract anything between forty to fifty students each time from a college total of over 500.

Forster points out that there is no career guidance structure at the RCM. Guidance is given by the professors with whom a student comes into contact. This means that in most cases it will be the first and second study instrumental teachers. The orchestral professors quite openly encourage all students to come and either talk to them or put them in contact with people outside. There are initiatives from most departments for players from the London orchestras to come in and talk to students about what it is like to pursue an orchestral career but there is no real guidance structure for the students. In a university there is a proper careers service as well as the student having a personal tutor to help. Although this is just starting to happen at the RCM, Forster feels that the new Director of the College, coming from an academic background (Janet Ritterman was the Principal at Dartington College before taking up post at the RCM) might well pursue this concept.

Forster considers that the question of whether to be at university or at a conservatoire really depends on the player, but he offers one or two points for consideration. Firstly, the overall standard at a conservatoire is very much higher than that at a university, even though in many universities there is a very full programme of musical events. As a wind player, however, is physically only able to do so much practice a day, university is a viable choice for those who feel that they can gain enough in the way of teaching and performance opportunities to still be able to opt for a career as an orchestral musician. This is not the case, he feels, for string players. The RCM does have an exchange programme with a Canadian and an American university and it is noticeable that the standard of their best players is not as high as those from the RCM. Reports back from RCM students who have gone to either of these establishments have also indicated that neither is there the depth of standard.

Finally, it has been noticeable that the intake for the surveyed academic year (1994) is down at the RCM with a significant drop in numbers recruited from the specialist music schools, though this drop in numbers is apparently not reflected at the Royal Academy of Music. Given that most students apply to a conservatoire with a specific teacher in mind, this might say something about the staffing at the RCM. The other conservatoires do have a teaching staff with more professors from the orchestral circles and John Forster feels that they have a better balance.

5.3 THE GUILDHALL SCHOOL OF MUSIC AND DRAMA

Interviews were sought with a senior member of the college and, in the case of the Guildhall School of Music and Drama, an extensive interview was secured with Damian Cranmer, the Director of Music, in the Autumn Term of 1995.

Although the Guildhall School of Music places strong emphasis on performance standard their four year courses are designed to produce highly adaptable, open-minded graduates. Ian Horsburgh, principal of the college, maintains that their role is:

"to train students who come to the Guildhall for the professional world which they will enter after they leave here.....This preparation includes communicating an awareness of the tremendous uncertainties of a professional life and at the same time the challenges.....We are looking to develop performing skills, naturally, but not in isolation.....It is a question of the growth of the whole personality, finding expression in performance." (Horsburgh 1995)

Cranmer commented, at the outset of the interview, that the college is highly selective in its recruitment as it is so heavily oversubscribed. Many students on all instruments are auditioned for places which only a very few will be fortunate enough to be offered.

In their first year, students at the Guildhall School of Music have one three-hour session per week for orchestral training though this is increased as and when necessary. This could be for a run up to a particular concert or other special projects, such as the termly opera productions and the Summer Musical of the Drama Department. By the time students get to their second and third years, they join together to prepare for various concerts throughout the terms. They do not have a weekly session when driving towards an end of term concert. The needs of each project in terms of rehearsals is considered, and what is thought to be the necessary time is then scheduled. Therefore, if a concert is approaching they prepare for it in the best way and if it needs more rehearsal then two or three days of solid rehearsal time can be given.

Cranmer, however, considers that the philosophy of the college regarding orchestral playing is that none of the orchestras playing should be seen as being explicitly or particularly designed as training for an orchestral player. The orchestral playing is part of the general training for the discipline of being a musician. It is equally valid for any

of the other areas of employment into which a student might go, which might be teaching, or being a chamber musician, a soloist, a recording engineer or studio manager. The benefits of having orchestral training at the Guildhall are therefore seen as the discipline of working together, the opportunity of playing with conductors who are great musicians, and the understanding of the orchestral repertoire. The training at the Guildhall is specifically geared towards students becoming performers. That many of the students on leaving become teachers or go into other areas is regarded as a by-product of their training and it is considered that they are probably better at that job for having gone through the discipline of training as a performer. None of the individual activities that a student at the Guildhall undertakes is specifically geared towards that particular aspect - it is seen as a total training as a musician. All students experience jazz and improvisation, conducting, and electronics as well as classical performance.

Within the orchestral training that is given, there is no fixed structure for sectional rehearsals. Again the policy is to schedule them as and when necessary and not to build them into a definite routine. Each concert is prepared within its own requirements. As a rule, there are no sectionals for opera productions - the emphasis being on getting the whole thing right with less concern regarding the notes.

At this time, the Guildhall did not see a role for rigorous post-graduate orchestral training, maintaining that there are enough players of adequate ability leaving conservatoire after the usual three years training. The Guildhall's view of the failure of NCOS was that, broadly speaking, although the wind and brass were of the right quality the strings were not. They see the problem as being more deep-seated in that in times past players leaving conservatoires would find work in the regions playing in theatres or summer season engagements. All the professional orchestras are now high powered and despite the fact that there has been a huge reduction in freelance playing opportunities, the professional orchestras are looking for even better players with there being no support system in place for newly qualified conservatoire graduates to gain experience.

The Guildhall feels that there are sufficient players of the right quality leaving the conservatoires. As an example the Director of Studies pointed to a Guildhall student who left the college three years ago and is now Principal 2nd Violin with the London Symphony Orchestra. He said that she was not totally exceptional - but that she was a

very good student and one of their top players. Cranmer considers, however, that many conservatoire students of similar quality are choosing not to follow a career as an orchestral performer.

He feels that there is an additional problem for the conservatoires with the professional orchestras expecting incoming players to be familiar with repertoire. The Guildhall maintains that it is trying to give its students experiential learning by giving them opportunities to perform in as many musical scenarios as possible. By doing so they recognise that it does not give them enough time to cover most of the orchestral repertoire. However, they do feel that it gives every student the knowledge of how to adapt when in similar situations. They cannot provide them with a complete knowledge of the symphonic repertoire - if orchestras are looking for players who know all the Beethoven, Brahms and Tchaikovsky symphonies then they will not find them in the repertoire of students from the Guildhall. If students were versed in all these symphonies they would miss out on all the other things that are available to them. Cranmer insists that what the students have to do is to become sufficiently aware of the different styles of music and to be able to apply what they have learnt to any new piece they may encounter - there is a limit to what can be covered over the three year period by a student at a conservatoire.

In answer to the criticism from some of the professional orchestras that whilst conservatoire students can play their instruments they have little orchestral awareness in comparison, the Guildhall maintains that if students can be taught to play their instruments properly then learning orchestral disciplines is easier. Conversely, if at conservatoire so much time is spent learning orchestral technique that students leave not being able to play their instruments, then the professional orchestras will have a poorer quality of trained musicians to choose from.

The Guildhall has a string training scheme with the London Symphony Orchestra and at this moment has six students taking part. This is an ongoing training scheme and has proved to be a worthwhile opportunity. Students are selected by the Guildhall to take part.

The Guildhall feels that, regardless of comments from the profession on how bad or good players are, there are always players good enough to fit the bill in most instances. There is no question in their minds, however, that if each conservatoire turns out twenty violinists a year capable of playing in a professional orchestra, then there will not be enough posts for all of them - there are just not that number of jobs available. Where places in professional orchestras have not been filled because players of the right quality were not found, Cranmer feels that the seat of the problem has to be looked at. The suggestion from the Guildhall is that it is not necessarily that the players are not there but that the players do not want to work in that particular orchestral environment.

Nevertheless, the Guildhall does agree that there is an attitude problem with string players in that being an orchestral performer is widely regarded as a poor third to being a chamber player second and soloist first. In trying to combat this the college tries to make sure that students recognise the fact that it is very difficult indeed to actually establish a career as a professional orchestral musician. To the student who says, "I wouldn't play in the LSO if you paid me", comes the answer, "You'd be lucky to get the chance". The college recognises that contact with the professional orchestras is vital in this area. If student awareness is heightened by this contact then it is much more valuable than calling all students to a lecture to inform them that their conceptions and attitudes are too narrow. The Guildhall has noticed that another important part in the equation is the changing attitude of the orchestral management. An orchestral player is no longer expected to play for three sessions per day as it is recognised that this is not particularly good for the players themselves. They have now put in section leaders that are only half time so that these players can now have the time to develop their musicianship in other ways, including the ever-widening education programmes in which players can take part. All of this leads to a more enlightened attitude from the orchestras which the school hopes will feed through to their students and give the orchestras the proper esteem that they deserve.

The school has been at the forefront in training musicians to take a wider perspective in terms of their audience, with Peter Renshaw's inspired "Performance and Communication" course, which has now been running for several years. This course concentrates on fostering creativity in performance, concert presentation and work in the community. Renshaw has not only been training students but has also been active with

players from the professional orchestras. This particular type of training is now a compulsory part of the coursework for Guildhall students. The large first-year courses that the school runs with the LSO are designed with the idea of bringing students and professionals together in order to exchange experiences. Professional players are involved in the process of bringing on students and the students can see what it is like to be an orchestral performer and perhaps they can then see that actually the players who perform in professional orchestras really can play their instruments.

Everything at the Guildhall is run so that students are not put off orchestral performance or any other part of being a performing musician. Whenever the life of an orchestral performer is talked about there has been a very positive move by the staff to stress the value of this type of performance. For the LSO auditions the college only recommends those students who are extremely good. This is especially in the case of violinists, such as those who have reached a position where they do not play in the college orchestras any more – (although one could challenge the college here in that it is not providing for their able students). By doing so, the school gives the whole of the student body the feeling that the step between the Guildhall and the LSO is one which is only attainable by the very best. The school feels that the provision of the LPO Youth Orchestra is a fine one for those who are actually interested. As to whether it gives a platform for students to springboard into the profession they are not entirely sure, except to say that any rubbing of shoulders with professional players has to be a good experience.

The Guildhall sees itself as a sort of halfway house where students are not totally spoon-fed and do not have their lives systematically organised which would, it is felt, place them in danger of falling flat on their face when they leave. They do accept, however, that it is difficult to get students to relate to the profession while they are still at college. They recognise that it is probably only when students leave that the importance of knowing about agents, tax, pensions etc becomes real. This does not mean that the college does not give support lectures on these subjects but they are aware that for a student these are not relevant issues, and that students must not be made too mature too early as life in itself is about experience and learning. A previous Director at the Guildhall did programme a series of lectures regarding the difficulties on setting out in the music profession but was so greatly embarrassed by the total lack of support that this was not repeated for some time.

The Guildhall each year takes enough students to form one complete orchestra. The decision to recruit fewer wind players was taken some years ago by the then Director because too many students complained that there was not enough work for all of them. This was a deliberate attempt to produce the right number of players for the opportunities that are on offer at the Guildhall. At this conservatoire, therefore, there is not the need to have a wind band to soak up the extra wind players who do not get places in the symphony orchestras. There is a Symphonic Wind Band but this is formed in its own right playing repertoire composed for that medium - not transcriptions - and the Director of Studies is keen to acknowledge the work of Tim Reynish at the RNCM in this area. At this conservatoire wind players also attend orchestral repertoire classes one afternoon each week. These sessions are taken by wind specialists and ensure that, without the strings being present, the correct amount of detailed work can be spent on some of the more difficult orchestral repertoire.

Professional conductors are brought in whenever possible. The proximity of the Barbican and the LSO and London Sinfonietta does not produce as many opportunities as they would like, but the Guildhall has good relationships with both orchestras and they work hard to establish as many contacts as possible. There are opportunities for selected wind players to sit in on rehearsals for the LSO and to actually double up in rehearsals with the Philharmonia but this is only possible with a very few conductors. That this is a good idea comes mainly from the professional players. There are opportunities, too, for students to work with conductors of international standing. In May 1996 students from the Guildhall took part in the Rostropovitch Evian Festival, playing in four concerts, two conducted by Rostropovitch and two by Christopher Seaman.

The Guildhall are happy that for the moment they are attracting good string players of the right standard and believe that this is due to the quality of the professorial staff. They do, however, have the room for a few more if there were enough of the right standard. What they do find worrying is the probability of there being fewer and fewer good applicants to choose from as opportunities to learn to play under subsidised LEA musical instrument provision diminishes. This reduced provision follows the recent drastic legal and financial changes and the diminished place of music and the arts in many school

generally, as a consequence of the National Curriculum - that provision being from starting to learn right the way through to playing in county youth ensembles. The Guildhall feels that the drastic effects of these changes have not yet produced a significant impact on the conservatoires; they still have enough string players entering the college, although numbers are a bit lower than they would wish. Cranmer considers it could be that some students are opting for university rather than conservatoire courses due to the uncertainty of employment. There is an increase, however, in the number of students applying to the Guildhall for post-graduate courses although this may not be directly linked to the reduction in graduate applications.

As with other conservatoires, I asked for a record of the repertoire undertaken by the various ensembles for the previous academic year. The library at this conservatoire was unable to provide one. I was informed that no such record was kept.

5.4 THE ROYAL NORTHERN COLLEGE OF MUSIC

The Royal Northern College of Music (RNCM) in Manchester has enjoyed a growing reputation as one of the pre-eminent conservatoires in Europe. Not having to share the hinterland of the north of England with any other conservatoire has been much to the benefit of the College. It has excellent performance facilities, which have made it suitable as a public performance arena. The college, therefore, has forged very close links in the community as an arts centre as well as with professional bodies such as the Hallé Orchestra and the BBC Philharmonic.

The RNCM places great importance on orchestral and chamber ensemble work. Students are involved in a large number of coached or conducted groups, string, wind, brass and percussion ensembles, Wind Orchestra, Brass Band, Big Band as well as the College Symphony and Chamber Orchestras.

All first and second-year students of string instruments are placed in Chamber Orchestra, which will have approximate section sizes of eight players in each of the violin sections, four in each of the viola and cello sections and two double basses. Third and fourth-year string players are placed in Symphony Orchestra. For the top string players there is a String Orchestra. Wind and brass players are auditioned every term for places in each of the two orchestras, which will vary according to repertoire. Each of these two orchestras has two concerts a term in college, with one more performance at an outside venue. For the second half of the Easter term an Opera Orchestra is formed. This consists of most of the string players from Chamber and Symphony Orchestras plus the necessary wind and brass, again by audition. Percussionists are in a “pool” and are then selected for whatever orchestral repertoire is chosen.

Both Chamber and Symphony Orchestra tour abroad in the summer. Chamber Orchestra goes to France where they play in the Provence Music Festival and the Symphony Orchestra travels to Italy.

There is a Repertoire Orchestra which meets every other week during the first two terms of the year. This is generally a platform for student conductors and student composers

giving them an opportunity to perform publicly. The players are selected from first, second and third-year students.

Wind auditions are held twice each year for places in all these ensembles. This gives invaluable audition experience and enables first-year students to compete for places in the ensembles. The string players are more firmly placed into either Chamber or Symphony Orchestras but are then auditioned each term for placing within each orchestra. Places in String Orchestra are given by selection, and are usually representative of the top players from anywhere within the college although, quite naturally, most are from the third and fourth years of study. There are no fixed weekly rehearsals for String Orchestra. These are scheduled when and as necessary for specific performances. This orchestra is directed by Malcolm Leyfield.

Symphony and Chamber Orchestras meet twice each week for a three hour rehearsal. Some of the initial rehearsal is done by Tim Reynish who is Head of the School of Wind and Percussion. Professional conductors then come in to take the final rehearsals and the concert. Here links with the local professional orchestras prove invaluable. At the start of each term the string sections will have a rehearsal which is usually taken by an invited player from the BBC Philharmonic, the Hallé Orchestra or the Royal Liverpool Philharmonic Orchestra. This will be followed by a full string rehearsal, which in 1996 was taken by Peter Thomas, Leader of the City of Birmingham Symphony Orchestra. Kent Nagano, Principal Conductor with the Hallé Orchestra, has worked with the College on a number of occasions and other conductors have included Elgar Howarth, Michel Brandt and Marcus Dense. As a general rule, outside artists are not brought in for concerto performances. The college itself provides soloists for concerto opportunities through internal concerto auditions. This provides the most able students at the RNCM with a very valuable chance to perform concerti.

The RNCM has a very strong Wind Orchestra tradition. It has been at the centre of the national development of wind orchestras and ensembles and is recognised internationally as a leader in this field. The Wind Orchestra broadcasts regularly - in 1991 they were the first Conservatoire group (and the first Wind Orchestra) to give a BBC Promenade Concert. In 1992 they released their first commercial CD and this was to be followed in

November 1994 with another. The College hosted the 1993 BASBWE Conference and will do so again in 1995. In 1995 the Wind Orchestra has been invited to participate in the World Association of Symphonic Bands and Ensembles Annual Conference in Japan.

The annual intake in orchestral instrument terms is the equivalent to a Symphony Orchestra. For the wind and brass this is three of each woodwind, three or four trumpets, three trombones, a tuba and three or four percussionists. In addition it is possible to take two or three saxophones and also three or four brass band players. The standard of students applying for places at the college continues to be very high but it has been noticed that there is not the breadth of quality that there used to be, especially in the strings. This could be due to several factors but the college believes that, principally, it is because some students are now considering university rather than conservatoire, and that the college is feeling the first effects of the cuts in music education. As with other musical institutions they find this very worrying, not only because it affects them directly but also because of the wider implications of decreasing opportunities of instrumental tuition for all children whether they intend to follow training in further education or not.

The College has very good relationships with the local orchestras, especially in the wind and brass department. This, they feel, is due to the difference in tuition given by the School of Strings and the School of Wind and Percussion. On the one hand in the School of Strings tuition is given mainly by soloists or chamber performers, whereas in the School of Wind and Percussion tuition is mainly given by players who hold principal positions in major professional orchestras. Therefore wind and percussion students who are of the right quality get opportunities to perform with professional orchestras as extras or deputies because of the links with professorial staff. Students have been asked to play with the BBC Philharmonic, the Hallé and the Opera North Orchestra.

The strings have a professional link with the Northern Sinfonia. Once a year all eligible string players are auditioned internally for what is really a week of work experience. The Northern Sinfonia take four violins, two violas, two cellos and a double bass player and for a week these students will work alongside their professional counterparts.

It is probably because of the use of tutorial staff in the School of Strings who are not orchestral performers that the attitude towards an orchestral player as being a poor third option to being a soloist or a chamber artist persists. That orchestral players are not of the right quality, the College thinks, is a fallacy. Another view put forward by the College is that the life of an orchestral musician in this country is so haphazard that it is unattractive to better players, especially strings.

The college does not have a structured approach to covering the repertoire. It does tend to be a rather haphazard choice, usually depending on the consideration of the conductor or on a particular whim or fancy at the time. Even so, for the most part, the majority of students leaving after four years will have encountered repertoire from all eras.

5.5 BIRMINGHAM CONSERVATOIRE

Like the Royal Northern College of Music, Birmingham Conservatoire enjoys a local focus in higher musical education. Its links with the City of Birmingham Symphony Orchestra (CBSO), generated by the personal interest of Simon Rattle, are extremely important in terms of orchestral training. Rattle is also President of the Conservatoire. Support studies are taught in an integrated format called ICHA (Improvisation, Counterpoint, Harmony, Aural) which upholds the policy of connecting subjects rather than considering them as separate entities.

An interview with Jacqueline Ross, Head of Instrumental Studies, was undertaken in the Summer Term of 1995.

Birmingham Conservatoire has two main orchestras for their students. "Sinfonia" is for all first-year students, with some second-year students sitting in some of the principal positions. Secondly, there is Symphony Orchestra, which is for the more advanced students. Both cover the full range of symphonic repertoire, recent programming ranging from Mozart to Mark Anthony Turnage. Symphony Orchestra and Sinfonia each give two large public concerts every term, plus a number of workshops each year taken by eminent professional conductors in each case. This list has recently included Roger Norrington, Mark Elder and Lawrence Foster. Each of these were two-hour public workshops on repertoire that the players have already prepared. At the end of the 1995 academic year Simon Rattle conducted a concert with Symphony Orchestra at the Birmingham Symphony Hall. This also included four or five rehearsals.

There is a third large orchestra called the "Paradise Sinfonietta" (so called as the conservatoire is located at Paradise Place in Birmingham). This ensemble is run entirely by a committee which has student representation, including a student orchestra manager and conductors, and the ensemble performs student compositions, chosen through selection or competition, alongside other repertoire. This orchestra gives two concerts each year, each with a run up of approximately four rehearsals. They can receive advice and guidance from members of the staff, most especially from the School of Instrumental Studies.

There is a Chamber Orchestra, entry to which is through audition at the beginning of the academic year and which is devoted to baroque and early classical works but played on modern instruments. The idea behind this is to integrate the early music practice into the technical side of playing and the college has early music professionals from outside to tutor this group as well as Jacqueline Ross, Head of Instrumental Studies, herself. Entry to this orchestra is very competitive and membership is generally made up from postgraduate and third-year students. There is also a chamber orchestra for the first-year students which meets to read through and discuss the questions posed by baroque playing, but which does not actually perform at concerts - it is essentially a training orchestra. The college is hoping to integrate the whole of the early music instrumental playing into the overall provision.

A first-year student will be auditioned in the first few days at the college for placing in Sinfonia. Strings will be auditioned for desk positions, whilst the wind are given places according to how they play over the whole year. Jacqueline Ross believes that taking part in auditions is a very important aspect of the students musical training and something that they must get used to. First-year students are not taken into Symphony Orchestra, this ensemble being for second-year students *and above*. *This policy is not* just a matter of playing standard: setting Sinfonia on a Thursday and Symphony Orchestra on a Friday facilitates the timetabling. First-year students also have training ensembles on orchestral repertoire covering strings, wind, brass and percussion. First year students are therefore in at least two orchestral learning areas on a weekly basis.

At the moment the college tries to keep sufficient wind and brass players on roll to fulfil the needs of the two large ensembles and the chamber orchestra. Sometimes more than are needed are accepted, which does mean that orchestral work sometimes needs to be shared between players from one concert to the next. The staff admits that this is not ideal and that equal opportunity needs to be given to the wind and brass in orchestral training provision. The current policy is being reviewed at present and it may be that the number of wind players accepted will be reduced. To undertake such a move, however, would necessitate increasing the intake in some other way to ensure there is a large enough intake for the college to remain viable. These issues are even more pronounced with percussion and some other instruments such as saxophone and tuba. This year (1994) only one percussionist was taken on. With the saxophones having very little

orchestral relevance, they tend to study their own repertoire, but even so the college thinks that there is not sufficient opportunity for orchestral performance and therefore none was taken for the start of the 1995 academic year.

The two main orchestras rehearse for one whole day every week of the term, from 10.15 a.m. until 4.15 p.m. As noted above, Sinfonia meets on a Thursday and Symphony on Friday, which means that there is not a timetabling conflict for the students. The Chamber Orchestra meets on a Wednesday for three hours in the afternoon and the other groups have their allocated times within the weekly timetable. The college maintains that, although some conductors would prefer to work for a few days in a row rather than once a week, this system does make it very easy to organise a timetable that takes a complete educational programme of work into account. Sometimes *sectional rehearsals* are timetabled in addition if a particularly difficult work such as Strauss' *Death and Transfiguration* is being rehearsed, so there is some flexibility if it is felt to be necessary. These sectional rehearsals are usually taken by members of the CBSO and so there does need to be liaison between the two organisations to achieve compatibility. There is a String Workshop on a Tuesday where occasionally work is done on a specific piece, although Ross prefers to use this time for problems in technique in performance and for masterclasses.

The two orchestras aim to cover as wide an area of repertoire as possible. 1994 was a typical year. In this year, Sinfonia's repertoire was

Bruckner	Mass in E minor
Debussy	Première Rhapsody
Haydn	Symphony No. 49 'La Passione'
Mendelssohn	Symphony No. 3 'Scottish'
Mozart	Requiem
Smetana	Dances from <i>The Bartered Bride</i>

In the same year, repertoire covered by Symphony Orchestra consisted:

Henk Badings	Symphonic Prologue
Barber	Violin Concerto
Beethoven	Symphony No. 2
Brahms	Piano Concerto No. 1
Mozart	Symphony No. 41 'Jupiter'
Sibelius	Symphony No. 3
Strauss	<i>Tod und Verklärung</i>
Mark Anthony Turnage	<i>Three Screaming Popes</i>
Webern	Six Pieces

Ross feels that the inclusion of works from the classical era is imperative in the training of orchestral playing. Again the influence of Simon Rattle is apparent, but this time as the conductor of The Orchestra of the Age of Enlightenment, bringing the kind of thoughts developed in that ensemble to the rehearsal of larger groups playing other repertoire.

In contrast to the perception of the Royal Northern College of Music in Manchester, Jacqueline Ross feels that the standard of the intake of undergraduate students into the Birmingham Conservatoire over the past few years has risen, despite the well documented cut-back of instrumental funding by LEAs. This she puts down to a radical change in educational teaching policy and the introduction of many good new initiatives within the Conservatoire, thereby, making it much more competitive and attracting students who might otherwise have opted to go to one of the other major conservatoires. Much of this initiative stems from the new relationship forged with the City of Birmingham Symphony Orchestra and there are many more opportunities for the Conservatoire students to work closely with players from the CBSO in the way of workshops and masterclasses.

For postgraduates the Conservatoire has started a performance MA diploma course, which attracts about thirty to forty students each year, in addition to the very exclusive Performance postgraduate course that was already in place. It is felt that these courses have increased the overall standard of the Conservatoire.

The Conservatoire has a Conductor-in-Residence, Andrew Mogrelia, who is under a three-year appointment and who oversees the overall programme of orchestral conducting within the Conservatoire; there are also a number of workshops with CBSO conductors. Students, therefore, have the opportunity to work with some of the world class eminent conductors engaged to perform with the CBSO. There are other opportunities to work with visiting conductors but, in the main, Andrew Mogrelia takes the majority of orchestral performances.

The most exciting initiative to come out of the new relationship between the Conservatoire and the CBSO is the String Training Programme which was started in 1991. Under this scheme the most advanced string players undergo two auditions at the end of the academic year. The first is an internal audition, the second with a panel from the CBSO. From these auditions five players - two violinists, a viola, a cellist and a double bass - are selected to play in ten to twelve rehearsals with the CBSO. They are positioned in the middle of their respective sections, cushioned rather than stuck out on a limb, and are seated with a "host" player. The professional player will give the student help and guidance not only with the technical difficulties or problems, but also with other aspects of professional playing, and will give the student feedback as to how well they are doing. This programme extends over the year and at the end there is a written review from the CBSO given by the host player and the Orchestra Manager, commenting on the student's level of achievement and giving recommendations and advice where needed. This has been a tremendous success for both organisations. For the CBSO players involved it provides an opportunity for them to focus on something other than just performing. For the Conservatoire students it sets an attainable goal for which to aim and what these students learn is brought back into the conservatoire so that their colleagues may also benefit.

There is now, in addition, a woodwind programme with the CBSO. This too starts with auditions for the most advanced students but, as it would not be possible to place these students in the middle of sections during rehearsals, the students firstly attend the rehearsal and then attend a masterclass on that repertoire with the section principal. This programme has now been extended to include brass players along the same lines as the woodwind and it is hoped that the percussion will quickly follow suit. There are also a number of master classes in orchestral playing which are sponsored by the Musicians' Union. These are open masterclasses, free to anyone who wishes to attend, and are given by members of the CBSO.

There is at least one large-scale opera each year which runs for two weeks. For example, in 1994 the work performed was Puccini's *La Bohème*. The orchestra for this is selected by audition but care is taken that places are scrupulously allocated so that all students benefit from an overall balance of playing opportunities during their three or four years at the Conservatoire. In order that the same small group of students does not undertake

everything that is on offer, the chances are that the Chamber Orchestra will not play for the opera productions. Other smaller productions do take place, such as *Street Scenes* by Kurt Weill thereby giving a number of students another occasion for which they can play with a stage production.

The Birmingham Conservatoire feels that it has responded well to the complaint voiced by some professional orchestras nowadays that the standard of orchestral technique is low. Thus the student links with the CBSO that have been so carefully forged are felt to be responding to the demands from the professional orchestras. The students' development of the necessary skills are much enhanced by the CBSO project.

Ross feels that the bigger problem in music education is the nationwide financial squeeze on music-making generally, but orchestras in particular, which is lowering morale amongst orchestral musicians to a disastrous level. She also considers the wrangling between the London orchestras and the Arts Council over funding in 1994 did not help the cause at all. Ross maintains that the current instability of the orchestral profession, as perceived by the conservatoire student, does not really inspire them to aim for that particular part of professional music-making. Instead, on completing their studies at the Conservatoire, significantly more students are now choosing the safety net of a teacher-training Postgraduate Certificate in Education (PGCE) course rather than postgraduate orchestral or instrumental training.

Ross also understands the current prevalent attitude of student string players in regarding orchestral playing as being third best, after a solo career or chamber music work, and remembers her own training at the Juilliard where that hierarchical concept already existed. She feels, however, that the needs of the profession and of professional musicians have changed a lot over the past ten years and that conservatoires now try to equip all players to be able to perform within all areas of instrumental playing. She also points out that, whilst a player may not decide to go into the world of professional orchestral playing straight from music college, this may become an aspect of their professional life to which they turn later on. Ross also points out that to many professional musicians orchestral playing is just one facet of a very varied workload.

Professional survival in terms of handling tax, National Insurance, terms of employment etc are issues covered in a few seminars. How popular these seminars are was not indicated, but there is additional guidance available on these topics, which is given, if asked for, by the careers advice personnel. Careers advice itself consists of a programme of seminars given to postgraduate students. Part of this is linked to the CBSO training scheme, whereby a student may be given a trial or an audition. For other students auditions are set up with the English String Orchestra and also, at the time of the survey, with the D'Oyly Carte Opera Orchestra also. The Conservatoire is planning links with the Birmingham Royal Ballet in much the same manner.

Postgraduate training is now more extensive at the Birmingham Conservatoire, with students concentrating on all aspects of performance - solo and chamber as well as orchestral. Jacqueline Ross maintains that the normal period of study of three years graduate and an extra year postgraduate is too short, especially for string players. She welcomes the innovation of the London Philharmonic Youth Orchestra as a very useful forum and springboard for postgraduates aiming to launch themselves into professional orchestral performance. She feels, too, that this type of experience would fill the gap between conservatoire and profession that some of the professional orchestras maintain exists. Being American, and having gone through the American training system that exists there for musicians, Ross feels that the cross-over between students and professional players is far greater in the USA than it is here in the UK, even though there are more opportunities pro rata in Great Britain, hence her enthusiasm for Birmingham Conservatoire to develop links with as many professional outlets as possible. Looking further ahead she would like to see a much greater programme of training opportunities for students on leaving the music colleges.

5.6 THE ROYAL ACADEMY OF MUSIC

The Royal Academy of Music (RAM) runs a London University degree course, validated through King's College, London, and its academic work is directly related to performance. The core of the course however remains the instrumental study though the options of study have expanded to include jazz and commercial music.

An interview was given by the Orchestra Manager for the Royal Academy of Music in the Summer Term of 1995.

Orchestral training for all first-year students at the RAM starts off with their allocation for entrance into the String Orchestra or the Symphonic Wind Ensemble. In their second year all string players perform in Symphony Orchestra, where they stay for two years, while third-year and postgraduate string players play in Sinfonia. This does mean that, for all students playing string instruments, there is a natural progression through three very different types of ensemble. Each ensemble is scheduled for a maximum of three sessions per week over two days, normally two sessions on one day and one the next, though if it becomes necessary to hold more than the three sessions (e.g. for final rehearsals) then account is taken of the extra time and less is allotted the following week.

The String Orchestra rehearses solely with the conductor and has one concert per term at the RAM which may then be repeated at an outside venue. The Symphonic Wind Ensemble, for much of the time, continues working on the orchestral repertoire, but twice a year gives concerts of its own.

Symphony Orchestra has a quite different role in that as well as having its own concert to work for, it also has to cover extra programmes such as the LSO Competition and internal competitions which include concerti for individual prizes and Conducting Entrance Examinations.

Sinfonia too has a wider role to play. Like Symphony Orchestra this plays for competitions and prizes but, being the College's showcase ensemble, it has a higher profile in terms of concerts. The Spring term of 1995 was typical: in this the Sinfonia

had one session of conducting examinations, two concerts and a tour to Spain. Wind players, in contrast to the string players, form a pool from which players are taken to cover the necessary parts in the repertoire being played by both Symphony and Sinfonia. Care is taken that the selection is fair and that students are moved about within the section. There is also a group called the Manson Ensemble made up exclusively of postgraduate students which concentrates on 20th century repertoire.

For the Symphony and Sinfonia orchestras rehearsals are mostly for full orchestra rather than sectional. The total rehearsal schedule for Symphony Orchestra in Spring 1995 amounted to twenty five calls each of three hours duration, of which three were sectionals. For Sinfonia the total number of calls was twenty nine, again all three hours long and including three set aside for sectional work. Whenever possible the college invites professional musicians from outside the college to tutor or coach, and sectional rehearsals are taken by a mix of the RAM professorial staff and section leaders from the professional London orchestras.

There are no repertoire classes as such at the RAM. Instead these are incorporated into the schedules of the two orchestras and consist of the conducting classes or the run through of a concerto. Likewise, there are no rehearsals set aside for wind and brass or combined strings to work at the symphonic repertoire at a more methodical pace and with more depth.

Repertoire studied by the orchestras is varied and, whilst there is not a direct policy of making sure that the ensembles cover works from all periods of symphonic repertoire, there is a more general overview to ensure that there is a balanced and varied repertoire programme. For Spring 1995 the repertoire for each orchestra was as follows:

Symphony Orchestra

Bartók	Concerto for Orchestra (4th movement)
Beethoven	<i>Egmont</i> Overture (to figure B only)
Boulez	<i>Notations</i> (No. 1 only)
Brahms	Symphony No. 4 (1st movement)
Debussy	<i>L'Après-midi d'un Faun</i>
Stravinsky	<i>Le Chant du Rossignol</i> (to figure 13 only)
Stravinsky	Symphony in 3 Movements (1st movement)
Webern	6 Pieces for Orchestra (No. 2 only)

The first four of these works were part of the LSO Competition and the second four for conducting entrance examinations and were thus only needed to be studied in part.

Berlioz	<i>Benvenuto Cellini</i> Overture
Brahms	Violin Concerto
Elgar	Cello Concerto
Ligeti	<i>Apparitions</i> <i>Atmosphères</i> <i>Lontano</i> <i>Macabre Collage</i>
McBirnie	<i>Herrn Bergs Snow Storm</i>
Sibelius	Symphony No. 1

Added to this were two sessions of commercial music.

Sinfonia

Beethoven	Symphony No. 2
Kriwaczek	New work
Ligeti	Cello Concerto Double Concerto (Flute and Oboe) Ramifications
Lutoslawski	Cello Concerto
Nielsen	Pan Og Syrinx
Schumann	Symphony No. 2

The following list of works was the repertoire for the Spanish tour

Arriga	<i>Los Esclavos Felices</i> Overture
Bartók	Romanian Dances
Beethoven	<i>Prometheus</i> Overture
Delius	<i>On Hearing the First Cuckoo in Spring</i> <i>Summer Night on the River</i>
Mendelssohn	<i>Hebrides</i> Overture
McBirnie	New work
Mozart	Symphony No. 35 Horn Concerto No. 4
Rossini	<i>Italian Girl in Algiers</i> Overture
Roussel	Concerto for Small Orchestra
Tchaikovsky	<i>Rococo Variations</i>

Manson Ensemble

Ligeti	<i>Aventures</i> Chamber Concerto <i>Fragment</i> <i>Nouvelles Aventures</i>
Newland	<i>Peripeteia</i>

Added to this was repertoire submitted by composition students from the RAM.

String Orchestra

Brychmore	New work
Corelli	Concerto Grosso 'Christmas'
Elgar	Introduction and Allegro

The three orchestral ensembles are all at some point conducted by Colin Metters who is Head of Orchestral Studies at the RAM. The String Orchestra tends to be conducted by their Director David Strange who, for example in the Spring term 1995, conducted all the rehearsals and the main end of term concert though Colin Metters conducted one session. The Manson Ensemble, during the same period, worked with Nicholas Cleobury for their end of term concert but, like the String Orchestra, rehearsed with Colin Metters for one session of student compositions only. Sinfonia and Symphony Orchestra were conducted during the same period by a number of other professional conductors, for example Sinfonia with Thomas Dausgaard and Stephen Barlow and Symphony Orchestra with Sir Colin Davis, Nicholas Kok, George Hurst, and Elgar Howarth. The Commercial Music sessions were conducted by Nick Ingman, Head of Rock and Commercial Music Studies at the RAM.

The Academy intake is balanced to reflect the numbers of players needed for the orchestras. However, the RAM is not prepared to compromise its own high standards and if the numbers of players required is not met by the incoming intake, then this might affect the composition of the ensembles. This could lead to the possible consequence of unbalanced string sections, and wind and brass players having to stretch themselves a little more. At the time of the survey, for example, there happened to be a shortage of viola players and French horns with the result that the String Orchestra, made up from first year students, had the following composition in 1995:-

Violins	13
Violas	3
Celli	9
Bass	1

Operas (usually two per year) are covered by either Sinfonia or Symphony Orchestra, depending on the other commitments that either ensemble may have. The RAM also has a high proportion of postgraduate students and in 1995 there were 79 postgraduates studying an orchestral instrument.

The Academy staff agree that, for at least those who have not been at the college very long, the attitude persists that the professional orchestral string player is considered third best compared with the solo or chamber performer. The staff feel that this does fade with time, especially towards the end of a student's period at the Academy, when they begin to realise that there is not as much solo work as they would like and that they have to start to seek a living from more than one or two sources. On the negative side, the Academy does feel that there is much more financial pressure on students studying in London and, whereas a few years ago a student would practise for much of the weekend, non-timetabled time is now increasingly being spent at a part time job in order to make ends meet.

The RAM has a particularly strong link with the London Symphony Orchestra (LSO) through a string training scheme. Under this scheme, following auditions and a trial, the LSO takes players from the RAM who then play alongside the professional players in a number of rehearsals. Similar opportunities for such experiences have also been developed with The Philharmonia.

Lectures regarding National Insurance (NI), income tax, terms of employment and other similar topics are covered in lectures throughout the students' time at the Academy. Students can also take advantage of the knowledge of the careers officer with regard to these and other related subjects.

5.7 TRINITY COLLEGE OF MUSIC

In the Autumn term of 1994 two interviews were given by the Head of Brass and Percussion, Michael Purton. Subsequent to this a further interview took place with Derek Aviss, the Head of Performance.

In the early part of the courses at Trinity College of Music the college balances instrumental lessons with "musicianship and contextual studies" which is an integrated approach to history, style harmony and aural studies. All first-year students have Dalcroze Eurythmics and Alexander Technique lessons, which are designed to help prevent Repetitive Strain Injuries (RSI). Trinity's courses are different from those of other conservatoires firstly in that they are modular and secondly in that they are more career orientated than courses offered by other colleges.

During 1994 and 1995 the College went through a period of self-assessment concerning the delivery of its orchestral training programme. This was in response to discussions with staff and students at the college together with other professional orchestral musicians, and a report written in 1995 by Michael Purton who at that time was Head of Wind and Brass at the College. The conclusions drawn from these discussions indicated that there was considerable room for improvement and that orchestral performance at the College would benefit from an updated viewpoint. It was decided that the College had the opportunity to rebuild its performance courses giving them a sound structure and integrating them wholly with the academic part of the curriculum. It was considered that none of the other conservatoires really had a structured approach to their orchestral training, that they lack focus in choosing repertoire and conductors and have little regard to the real needs of the students.

In creating its new course Trinity hoped not only to exact the maximum potential from its students but also to provide them with the skills to teach performance to others. The College is very keen to point out that now all students are required within their courses to undergo training in the art of teaching and the communication necessary between student and teacher. The College also recognises, and publicly acknowledges, that the vast majority of all conservatoire students will probably earn a living as a teacher and/or orchestral player rather than as a soloist or full-time chamber musician.

The new courses, introduced in 1995, doubled the amount of time that had been given to orchestral training for students in their 1st and 2nd years. In 1994 the college had offered:

- a. Repertoire Orchestra
- b. Symphony Orchestra
- c. Sinfonia
- d. Wind Orchestra
- e. 20th Century Ensemble
- f. Choral Concerts
- g. Opera

The wind and string departments also had weekly repertoire classes as part of their Professional Studies courses.

The largest change in 1995 was in what was called "Repertoire Orchestra" which had consisted largely of first-year students and then became the "Trinity College of Music Sinfonia", with the training doubled from 3 to 6 hours a week. There was a unanimous reaction from staff and students that Repertoire Orchestra was a wasted opportunity, in that basic skills were not being taught. The problems identified had included poor conducting, "hacking through", no sectionals, no detail in full rehearsals, no individual preparation due to low morale, poor choice of repertoire and poor behaviour, again due to low morale. As the new degree courses were to be of 4 years duration, it had been proposed that the TCM Sinfonia should consist of both first and second-year students and should have a structured developmental curriculum. By adopting these two major changes it was expected that many of the problems outlined above would be eradicated.

The first obvious effect was that the new orchestra became twice as big, therefore giving a much better sound. It also now offers a hierarchical system by which first-year students can now usually sit on the inside of string desks or play second or third parts in the woodwind and brass sections respectively. There are now two three-hour rehearsals each week, one a sectional rehearsal, one a full rehearsal. For the sectional rehearsals the orchestra splits into two - strings and wind/brass/percussion, both taken by recognised specialists. They are chosen for their skills and experience in communication as well as in playing and they prepare each section for the next full rehearsal. The conductor for the full rehearsals is also carefully selected so that he/she is perceived to be of great

value. In choosing the specialist tutors carefully, the orchestra immediately gives credibility to the whole ethos of good technical training.

Over a year the orchestra works through six planned units, each normally five weeks long though the first is six weeks and the last is of three weeks duration. One unit would consist of two periods or section rehearsals. Generally, the first period of two weeks is spent looking at a specific work each week and the second period is used to prepare for a concert in the fifth week. The first period also includes two workshops, each of which includes a recorded play-through for critical assessment by sectional coaches, conductors and the students themselves. Each of the five units will be specific in its *repertoire* content, i.e.

- Unit 1 Classical (Haydn/Mozart etc)
- Unit 2 Transitional (Beethoven/Schubert - Brahms etc)
- Unit 3 Early Romantic (Brahms/Schumann - Berlioz/Dvořák/Wagner etc)
- Unit 4 Late Romantic (Bruckner/Mahler/Strauss - Sibelius etc)
- Unit 5 20th Century (Debussy/Ravel/Bartók/Shostakovitch/Stravinsky)
- Unit 6 Contemporary (Any living composer)

Units 1 to 5 include a work by a living composer and reflects the style of the period being studied. The complete schedule will be as follows: —

UNIT 1 - CLASSICAL

WEEK I	Full rehearsal	3.00 hours
	Full rehearsal	3.00 hours
	Repertoire:	A contemporary work
		A classical (late 18th Century work)

WEEK II	Full rehearsal	1.00 hour
	Sectionals	2.00 hours
	Workshop (full)	3.00 hours (includes recorded play-through)
	Repertoire:	A classical work

WEEK III as WEEK II

WEEK IV	Preparation for Concert
	Full rehearsal 3.00 hours
	Sectionals 3.00 hours
	Repertoire: A contemporary work (as rehearsed in Week I)
	Two classical works

WEEK V	Preparation for Concert
	Full rehearsal 3.00 hours
	Full rehearsal 3.00 hours

WEEK VI as WEEK V, plus
Concert 2.00 hours

UNIT 2 – TRANSITIONAL

UNIT 3 - EARLY ROMANTIC

UNIT 4 - LATE ROMANTIC

UNIT 5 - 20TH CENTURY - As for Units 1-4 but two concert weeks as part of the Brighton Festival

UNIT 6 CONTEMPORARY

WEEK I Full rehearsal 1.00 hour
Sectionals 2.00 hours
Workshop (full) 3.00 hours

WEEK II As Week I

WEEK III Full rehearsal 3.00 hours
Sectionals 3.00 hours
5 Full rehearsals 3.00 hours
Concert 2.00 hours

(Purton, 1995)

The change to Unit 6 is to accommodate two weeks of internal exams at the end of the academic year. The repertoire is planned over a two-year period so that there should be no repetition and players therefore cover each period twice, the second time sitting in a more demanding situation. Students also have access to the orchestral parts in advance of formal sessions so that individual work may be done prior to rehearsals.

The training requirements for orchestral playing are listed as follows:

- a. Rhythm - subdivision
- b. Discipline, deportment and punctuality
- c. Ensemble
- d. Intonation
- e. Dynamics/balance
- f. Different period styles
- g. Phrasing/rubato
- h. How to read the conductors beat - anticipation
- i. Types of sound - projection - different attacks
- j. How to respond to sitting in different parts of the section - how to lead a section
- k. Correct observance of composers' instructions
- l. How to mark and bow parts correctly - retention of information

- m. How to sight-read without compromising your technique
- n. How to relax and survive
- o. How to prepare yourself.

(Purton, 1995)

This very strict schedule, the college staff believe, has helped students at the end of their second year to have:

- (a) developed a secure foundation in all techniques relevant to playing in an orchestra.
- (b) developed musicianship to the highest level.
- (c) performed with growing recognition of all appropriate styles.
- (d) developed an extensive working knowledge of orchestral repertoire from the mid 18th century up to the present day.
- (e) developed familiarity with and an understanding of the music of living composers.

(Purton, 1995)

All of the above are closely linked to the students' academic progress. Each is continuously assessed by the sectional coach and every student is also required to submit a written folio describing the works he/she have studied and the techniques that have been learnt.

It is still primarily the third, fourth-year and postgraduate students who play in the Symphony Orchestra, although there is some flexibility in the case of particularly gifted first or second-year students when extra numbers are needed for large-scale works.

The timetable for Symphony Orchestra has not changed but, as with Repertoire Orchestra, there were a number of complaints which have been looked into and, where it was felt necessary, changes have been made. The main problems identified were that the repertoire was not challenging enough; that conductors generally, with one or two exceptions, were poor; discipline, punctuality and preparation were also poor; sectionals should not be taken by students; sectional rehearsals should follow an initial full rehearsal; not enough concerts; and that the students felt demoralised and lacking in motivation.

All these problems were looked into with an input from both staff and students with the following suggestions being made.

- a. A more challenging repertoire will be chosen. Works covered in TC Sinfonia will not be played. All repertoire will be chosen from a more educational outlook.
- b. To work with conductors who have the right background and to consider the possibility of the orchestra working with conductors such as Sian Edwards or Mark Wigglesworth.
- c. To combat low morale by trying to find better concert venues.
- d. Discipline to be improved by persistent lateness or absence resulting in a Discipline process and the instigation of a credit system for contribution and attendance.
- e. Sectional rehearsals to be given a much improved format by employing only experienced orchestral musicians and by placing the sectional rehearsals after an initial full rehearsal.
- f. There is to be a new semester system to replace the three academic terms which would give more opportunity to organise concerts.

(Purton, 1995)

These measures complement the new style training orchestra, the TCM Sinfonia, for first and second-year students and in combination will hopefully overcome many of the past problems identified in the College's major review of its training. Symphony Orchestra will continue to rehearse for six hours per week.

The review of the orchestral provision at Trinity is one that could be taken as an example of how to deliver a very valuable part of conservatoire training. The review has tackled all the aspects of student learning in this area and has developed a well-conceived programme that should address the whole concept of orchestral training at a conservatoire.

5.8 CONSERVATOIRE JUNIOR DEPARTMENTS

All of the British conservatoires run junior departments. These cater for the musically gifted child from about the age of seven upwards and, while it is not expected that all of them will opt for music as a career, a very high percentage do proceed into university or music college to pursue musical studies in higher education. Entry to all of the junior departments is by audition.

All of the conservatoires' junior departments training takes place on Saturdays during the school term times. Many students travel considerable distances not only in order to take advantage of the high standard of teaching and ensemble work but also to benefit from the stimulation of working alongside pupils of similar ability. Most follow a very similar curriculum and most offer tuition on the usual range of instruments.

However, even as early as the 1965 Gulbenkian Report, doubts are expressed regarding the strength of the training given in the Junior College Departments:

“The standard of teaching in these junior departments is of a high order, and its excellent results have in many cases been demonstrated by Junior Exhibitioners who have gone on to professional training. But the scheme is subject to certain weaknesses. The musical environment is limited to a few hours on only one day in the week; practice during the other six days is unsupervised and has to be fitted in by the child against the competing claims of a full school curriculum. This may prove no impediment for those whose future in music is in the province of the amateur; but it falls short of the ideal for those whose talent is the quality which marks them out for a professional career as performers.” (Calouste Gulbenkian Foundation, 1965)

The later Gulbenkian Report of 1978 has only one short paragraph which refers to the junior departments in the music colleges. By 1978, all five of the London conservatoires, the Royal Scottish Academy, the Royal Northern College of Music and the Birmingham School of Music (later to become the Birmingham Conservatoire) had junior departments operating on Saturdays. The report's only comment is that Local Education Authorities should “make arrangements for the support and development of these departments.” (Calouste Gulbenkian Foundation, 1978)

Royal Academy of Music

The age range at the Junior RAM is 11 to 19, which is an older starting age than the other conservatoires, but it also has Primary Academy from the age of eight. The RAM does not normally expect to admit pupils for less than two years of study. The curriculum is as follows:

Principal Study	1 hour
Support Studies	
Chamber Music	
Orchestra	
Keyboard Skills	
Composition	
Conducting	
Second Study	

The prospectus for the Junior RAM does not give a specific curriculum and only gives timings for the principal study. For orchestral training it offers String Orchestra and Wind and Brass Ensembles for the less experienced players. For those with more experience there is the Symphony Orchestra. Works studied are from the standard orchestral repertoire and there are opportunities for outstanding instrumentalists to perform concerti. Sectional work is “regularly” undertaken by tutors with wide professional orchestral experience.” The prospectus also states that there is “a strong emphasis” on orchestral training at the Junior RAM. (Royal Academy of Music, 1997).

Further information from the Junior RAM disclosed that Symphony Orchestra rehearses for 1½ hours each Saturday, Chamber Orchestra for 45 minutes, string Sinfonia for 45 minutes, Wind Ensemble for 1 hour and Brass Ensemble for 45 minutes. The Symphony Orchestra does have sectional rehearsals; sometimes these are for the whole 1½ hours and other weeks for the first hour. Sectionals take place for about 5 of the 11 rehearsals each term. Usually they are divided three ways; into strings, wind and brass and percussion. The Wind Ensemble does not perform regularly as it is more of a training group for the younger wind players before they progress into Symphony Orchestra. They work on different orchestral repertoire each

time they meet. The Brass Ensemble is mostly made up with players from the Symphony Orchestra rehearsing alongside some younger players.

Repertoire for Symphony Orchestra for the academic year 1995/96 was as follows:

Autumn Term 1995

Arnold	Concerto for flute and strings
Glazunov	Violin Concerto
Prokofiev	<i>Lt Kijé</i> Suite
Vaughan Williams	Scherzo alla marcia for wind

Spring Term 1996

Beethoven	Piano Concerto No. 3
Dvořák	<i>Noonday Witch</i>
Gregson	<i>Celebration</i>
Suk	Serenade for Strings

Summer Term 1996

Vaughan Williams	<i>The Lark Ascending</i>
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The Royal College of Music

The RCM Junior department is for students from the age of 8 to 18. Whilst the normal working day is from 9.00 a.m. to 5.00 p.m. younger students are generally given a shorter programme and therefore many of them leave before the end of the working day. Each student's programme is worked out to suit the individual but would normally contain a combination of the following:

First study	45 minutes
Second study	30 minutes
Musicianship class	1 hour
Orchestra	1-2 hours
Choir	1 hour
Third study	30 minutes
Ensemble	1 hour

Either the first or second study must be keyboard - usually piano. A third study or a further option from Electro-Acoustic Studies, 20th century music, Early Music and the Mini-Bass Course incurs an extra fee.

There are five orchestras at the Junior RCM and places are allocated by the Director, according to students' ability and progress. The Symphony Orchestra is for the most advanced players, with approximately ninety members. Concerts are given at the end of each college term either at the college or elsewhere, including an annual concert at St John's Smith Square. Tours are sometimes arranged in the UK or abroad. The orchestra studies a wide repertoire and often works with distinguished soloists. There are usually one or two sectional rehearsals each term which are coached by tutors. The orchestra is broken down into woodwind, horns, brass, percussion, violins (together), viola, cello, double bass and harps as required. Repertoire for the academic year 1995/6 was as follows:

Autumn Term 1995 (1 sectional rehearsals)

Beethoven	Symphony No. 3 'Eroica'
Bernstein	Overture <i>Candide</i>
Respighi	<i>Fountains of Rome</i>

Spring Term 1995 (2 sectional rehearsals)

Brahms	<i>Variations on a theme by Haydn</i>
Martland	<i>Crossing the Border</i>
Ravel	Piano Concerto in G
Tchaikovsky	Overture <i>Francesca da Rimini</i>

Summer Term (2 sectional rehearsals)

Arnold	Suite from <i>Bridge on the River Kwai</i>
Gershwin	<i>An American in Paris</i>
Newman	<i>20th Century Fox Fanfare</i>
Steiner	<i>Now, Voyager: Final Scene</i>
Steiner	<i>The Treasure of Sierra Madre Suite</i>
Waxman	<i>The Ride to Dubas</i> from <i>Taras Bulba</i>

It is worth mentioning here the value of a programme of film music as many professional orchestral musicians are offered recording sessions for this type of repertoire.

There is a Chamber Orchestra which is a specialised string ensemble selected by invitation from senior members of the Symphony Orchestra. There is one specialist coach - a violinist - to balance the conductor who is a cellist. Chamber Orchestra meets for one hour per week. There are no sectional rehearsals.

J S Bach	Violin concerto in E Major (Directed from the violin by Nicola Loud)
Bizet	Symphony No. 1
Boyce	Symphony No. 5
Chilcott	<i>Organ Dances</i> World Premiére
Dvořák	<i>Czech Suite</i>
Elgar	Serenade for Strings
Mozart	Overture <i>Don Giovanni</i>
Poulenc	Organ concerto
Tchaikovsky	<i>Rococo Variations</i>
Tippett	<i>Little Music</i> for String Orchestra

The Sinfonia is a full-size symphony orchestra for less experienced students, which is divided in the same way as Symphony Orchestra for sectional rehearsals. This orchestra plays for 1 hour 15 minutes each week. Repertoire for the academic year 1995/6 was:

<u>Autumn Term</u>	(3 Sectional rehearsals)
Delius	<i>The Walk to the Paradise Garden</i>
Khachaturian	<i>Masquerade</i>
<u>Spring Term</u>	(3 Sectional rehearsals)
Arnold	<i>Scottish Dances</i>
Sibelius	Symphony No. 2
<u>Summer Term</u>	(2 Sectional rehearsals)
Copland	<i>Variations on a Shaker Melody</i>
Tchaikovsky	Overture <i>Romeo and Juliet</i>

There is a String Orchestra for younger students which meets for 1 hour each week. Repertoire for the academic year 1995/6 for this group was:

<u>Autumn Term</u>	(3 Sectional rehearsals)
Britten	<i>Simple Symphony</i>
Purcell	<i>Abdelazar</i> Suite
Warlock	<i>Capriol Suite</i>
<u>Spring Term</u>	(3 Sectional rehearsals)
Holst	<i>St Paul's Suite</i>
Mozart	Divertimento K 138

Summer Term (3 Sectional rehearsals)

Telemann *Overture Don Quixote*
Vaughan Williams *5 Variants on Dives and Lazarus*

There is also a full-size wind orchestra and a Brass Group and a Senior Wind Ensemble which, like the Chamber Orchestra, select their players by invitation. Repertoire for the Symphonic Wind Orchestra for the 1995/96 academic year was:

Bailey	<i>Celebration</i>
Hart	<i>Journey and Celebration</i>
Nelhybel	<i>Yamaha Concerto</i>
Reed	<i>Armenian Dances</i>
Vaughan Williams	<i>Folk Song Suite</i>
Wagner	<i>Trauersinfonie</i>
Woolfenden	<i>Gallimaufry</i>

All first study percussionists are allocated to the Percussion Ensemble.

Royal Northern College of Music

The criteria for entrance to this junior department are stated in its prospectus as:

“Successful candidates will be required to demonstrate to the full satisfaction of the selection panel that they possess a combination of basic musicality, resolution and potential, skill sufficient to indicate a realistic promise of a career in music”. (RMCN, 1997b)

Students are selected by audition from the age of seven. Again courses are run during the term time on Saturdays and are flexible and tailored to the needs of the individual. However all juniors are expected to undertake the full curriculum comprising of:

Principal study	1 hour
Subsidiary study	45 minutes
Aural training	45 minutes
Theoretical training	45 minutes
Ensemble classes	45 minutes
Orchestral training	1¾ hours

The RNCM Junior department runs one orchestra of approximately 50 players. Sectional rehearsals take place two or three times each term. Repertoire for the 1995/96 academic year was as follows:

Albinoni	Double Oboe Concerto
Elizabeth Machonchy	Music for Woodwind and Brass
Mozart	Overture <i>The Magic Flute</i>
Schubert	Symphony No. 8 ‘Unfinished’
Sibelius	<i>Karelia</i> Suite
Tchaikovsky	Overture <i>Romeo and Juliet</i>

There were sight-reading rehearsals with:

Gordon Jacob	Trombone Concerto
Cimarosa	Oboe Concerto.

Trinity College of Music

As with the other junior departments students meet every Saturday during term time. Students are accepted from the age of eleven and entry is by audition. The timetable runs from 8.15 a.m. to 5.15 p.m. and, although as with other conservatoires the individual is always considered, for most the curriculum at this conservatoire is as follows:

First Study	40 minutes
Second Study	30 minutes
Musicianship class	1 hour
Ensemble	45 minutes
Choir	45 minutes

String players are placed in the Junior String Orchestra, Classical Orchestra or the Symphony Orchestra according to ability. Wind and brass players are also auditioned at the beginning of each year and those not selected for the Symphony Orchestra are placed in what is called in the syllabus “a smaller group”. Repertoire for these groups for the academic year 1995/96 was as follows:

Symphony Orchestra

Spring term 1996

Kabalevsky	Overture <i>Colas Breugnon</i>
Scriabin	Piano Concerto
Tchaikovsky	‘Neapolitan Dance’ and ‘Valse’ from <i>Swan Lake</i>
Walter Wangenheim	Sonatina per Orchestra

Summer term 1996

Bruckner Symphony No. 4

Chamber Orchestra

J S Bach Klavier Concerto in D
Lancen Double Bass Concerto
Mozart Piano Concerto No 23

String Orchestra

Grainger *Molly on the Shore*
Handel Concerto Grosso Op. 64
Warlock Serenade for Strings

The college stipulates that Junior Department students may not play in concerts or for any other orchestras without first consulting with their teacher or Head of Department. Permission is automatically given if the orchestra is part of an LEA organisation which is at least part funding that student at the Junior Department. It is also required that students already playing in orchestras when they enter Junior Trinity should "discuss continued participation with the Head of Department". The reason given for this is that "Students pursue a balanced programme of studies with their individual needs in mind". (Trinity College of Music Junior Department, 1996)

The junior departments in the conservatoires provide a remarkable training for a large number of young musicians. What is more important is the emphasis placed on orchestral training, with the colleges time-tabling up to a third of the day to orchestral playing.

The day is indeed a very intensive one and, given that nearly all will have already completed five days of normal schooling, the demands on every student are high. Having to balance schoolwork and homework against making time for enough practice over a period of thirty weeks is stressful in itself. Resilience, tenacity and an overwhelming desire to succeed have got to be strong traits in the personality of students undertaking the opportunity of working in a conservatoire junior department.

CHAPTER 6

THE POSTGRADUATE PROVISION

6.1 THE LONDON PHILHARMONIC YOUTH ORCHESTRA

The research for this part of the thesis was carried out through an initial interview given in 1992 with John Willan, Managing Director of the London Philharmonic Orchestra (LPO) and Emma Peers, Manager of the LPO Youth Orchestra (LPOYO). There were subsequent meetings with Peers during 1993 and 1994.

The formation of the LPOYO came through discussions of a very different opportunity. The LPO was approached in 1991 by the Arts Council of Great Britain (ACGB) with the offer of a possible bursary of £10,000 for one year for either a “composer in association” or a “young conductor” award. The LPO applied for both and was finally offered the young conductor award. In subsequent dialogue with the ACGB, it was suggested that the young conductor in association with the orchestra could

- talk to the LPO's conductors and players
- attend planning meetings
- possibly conduct or rehearse the LPO

To John Willan, Managing Director of the LPO, this seemed to be very much already available. The idea that any enthusiastic student conductor who made the effort to contact the orchestra and ask if they could attend any of the orchestra's rehearsals, with perhaps a particular work or conductor in mind, was a practice already accepted by the LPO. Consequently, the suggestions from the ACGB were seen as not adding very much to what was already available. The orchestra considered that what a young conductor needs in terms of experience, to survive in a professional world, was management of the orchestra itself. Aspects such as stick technique or the quality of their musicianship were deemed less important, although initially these technical facets would be immediately apparent to the orchestra. On the other hand it was considered that the conductors who make it to the top have charisma and skills in managing the ensemble from both the personal and psychological point of view. Indeed, it was recognised that some successful conductors' technique and musicianship leaves a lot to be desired, their "charisma" carrying them to the top of the pile. It was felt that if a

young conductor was to be put in front of the LPO, or any of the other London orchestras, without being ripped apart by that orchestra, then to succeed they would need "fire in their belly." (Willan and Peers, 1992)

The LPO therefore considered that the objective in having a young conductor in association would be to give them experience that, at the end of their tenure, would fully equip them to stand in front of any professional orchestra and control it properly, as well as to make music with it. Further to this point, it was judged that the only way to fulfil such objectives would be to give the conductor an ensemble of his, or her, own. From that developed the idea "why not with a youth orchestra?" Once the idea of a youth orchestra was put on the table, the LPO found that no other professional orchestra in this country (and only the Berlin Philharmonic in Europe) supports a youth orchestra. In contrast with the European tradition, in the USA almost every professional orchestra has a youth orchestra attached to it. (French, 1997). John Willan identified the obvious benefits to the LPO as

- a. it would inevitably be a training orchestra for the LPO
- b. it would give the LPO players the opportunity to give masterclasses, or to coach sectionals, which would be a further expression of their own professional career
- c. it could be used as a vehicle for experimentation in modern music - something which is very expensive when using the LPO itself
- d. it was thought that potentially it could attract a very good source of sponsorship
- e. it would do very much more for the young conductor than was previously thought by the Arts Council (Willan, 1992)

Emma Peers was appointed as administrator/manager in order to deal with the organisation of the youth orchestra idea as it developed; this was a part-time appointment. From the Arts Council bursary in 1992 the LPO advertised the position of conductor and interviewed 13 applicants from a total of 80. From those 13, six were selected to conduct the LPO. One withdrew and, out of the remaining five, Leon Gee was the winner. The selection process was undertaken by the LPO players who were asked to make their own choice of first, second and third places. It was quite clear, however, from the votes cast by the orchestra that Leon Gee was considered the most suitable.

The age range of the LPOYO is from 17 to 23. In choosing the parameters John Willan tried to avoid competing directly with the London conservatoires and those county and other youth orchestras which go up to 21, although he recognises that this was inevitable to some degree. However, with the upper age limit of 23, college and university students can use the LPO Youth Orchestra as a postgraduate training opportunity. Conversely Willan felt that if the youth orchestra accepted players younger than 17, the ACGB bursary conductor would not be getting the right sort of experience. It is unusual for players to enter an orchestra such as the LPO before the age of 25 but it was suspected that there were quite a number of talented players between 20 and 23, not quite established in the profession yet, who would benefit greatly from the exposure to experiencing a wide repertoire. It was considered that a 17 - 23 age group would provide a very serious ensemble which would, in turn, link very directly to possible entry into the main orchestra.

Willan estimated the two projects would cost £25,000 per year. The £10,000 award from the ACGB to Leon Gee was broken down into a fee of £5,000 plus an expense account of £3,000, leaving £2,000 as a standby. In order for Gee to gain maximum experience it was planned that he would spend a lot of time working as Musical Director. Willan also wanted to watch what he did, steering him if necessary. Breaking down the award in this way also enabled Gee to minimise his tax burden. The ACGB's grant only covered the first of Gee's two-year contract but Willan had already secured sponsorship from a private individual for the second year.

Willan further estimated that, once the orchestra was established, the remaining £15,000 of the conjectured total annual budget could be met by sponsorship, which Willan hoped he would be able to secure quite easily. The plan proposed that costs such as auditions and a rehearsal venue would be absorbed by the LPO themselves, under administration, but publicity, hire of concert venues, and other related concert costs would all need to be found from outside the LPO budget. How the orchestra was to be run on a day to day basis had not been fully worked out, although Willan had a clear idea on various policy and operational points. Firstly, the Orchestra's rehearsal and performance sessions should avoid school and college holiday periods as many students have other commitments, such as holiday jobs or other youth orchestra membership. Secondly, a weekly meeting was thought undesirable: it was felt that such a commitment would be

good for the first few weeks but that after that interest could wane if there was not something specific, such as a performance, to work towards. Willan intended to be strict over commitment in that attendance at rehearsals would be required in much the same way as it is expected of the professionals of the LPO. The initiative would, therefore, focus on specific projects e.g. a fixed number of weekends, or a few days, or even a full week, announced in advance and linked to specific ventures from which a suitable rehearsal schedule would then be worked out. Willan hoped that the standard of student players would be of a high enough calibre that they would not need to "note bash" - that collectively the quality of sight-reading would be of a high enough standard to make "notebashing" redundant. It was also hoped that players selected would have a fair knowledge of repertoire. From this baseline the Orchestra could then be built into a performing ensemble and develop their repertoire quickly. With this sort of policy Willan hoped that the orchestra would attract a lot of interest not only from students but also from the profession and from potential sponsors. (Willan, 1992)

The first public advertisement of the intention to form an LPO Youth Orchestra was in the 14th December 1991 issue of "Classical Music", just as the London colleges broke for the Christmas vacation and, unfortunately, the response was not as great as was hoped. There had been a good number of inquiries from wind and brass players but initially not from enough string players, and Willan recognised that he needed to be proactive in promoting the orchestra through the colleges, universities and other higher educational establishments. Within what is a relatively small industry, he hoped that knowledge of the formation of this Youth Orchestra would quickly filter throughout the whole service and that teachers would contact them to say that they had a pupil worth looking at. On a negative note Willan expected that some college authorities would view the LPO Youth Orchestra with some suspicion - not so much the professors, but more the college administrators who Willan viewed as being very protective of their students but in totally the wrong sense. Indeed the Royal Academy of Music (RAM) quickly wrote to Willan asking for clarification of the LPO's intentions with this project. (Willan, 1992)

The LPO had in fact tried to develop other projects with some of the conservatoires that were not proving as successful as had been hoped, at least from an LPO perspective. One such venture with the Royal College of Music (RCM) involved top student string

players attending LPO rehearsals, but it was felt that on arrival the students had little or no idea of what to do, where to go, or what was being played despite prior notification of all the details to the college. The Royal Academy of Music had in fact turned down a similar offer as they already had a link with The Philharmonia – to provide foyer music at the Royal Festival Hall prior to Philharmonia concerts, under the name of The Philharmonia. The LPO Youth Orchestra proposal was far removed from anything previously organised. Willan knew that such projects between conservatoires and professional orchestras were possible as had been demonstrated by the CBSO/Birmingham Conservatoire Apprenticeship Scheme, and he identified two essential factors behind the success of the Birmingham scheme. Firstly, he believed that “everyone in Birmingham” (meaning the whole music industry) was “facing the same way” and was a very tightly knit musical community. Secondly, that Simon Rattle, both as the conductor of City of Birmingham Symphony Orchestra (CBSO) and President of the Birmingham Conservatoire, had always been a very keen advocate of orchestral training for college students and was the driving force behind the scheme. (Willan, 1992)

Willan made it clear that he was prepared to meet any of the college authorities, if they were interested in the LPO Youth Orchestra, to explain what the LPO felt it had to offer. The benefits were identified as firstly, repertoire experience: Willan believed none of the colleges gives enough attention to this, although it is a major need of the conservatoire students. Secondly, students would quickly recognise that members of the Youth Orchestra who did well would have a better chance of being considered for the LPO itself in due course. Thirdly, the players would almost certainly gain the experience of playing under important international conductors associated with the LPO, such as Franz Welser-Most, the LPO Music Director at that time, Klaus Tennstedt, Zubin Mehtor and Bernard Haitink. While such experience may not be extended to concerts (with the exception of Welser-Most), it would almost certainly be valuable by extending it to rehearsals or other coaching. Willan therefore felt that this orchestra had a lot to offer young instrumentalists. Moreover, he insisted that he was not prepared to visit each of the leading college principals just to explain himself, arguing that he was not doing anything illegal, dishonest or underhand.

The plans envisaged conjectured that the size of the orchestra would to some extent depend on the level and quality of response. Nevertheless, it was expected that initially

the orchestra recruited would be more of chamber size rather than symphonic and it would play a repertoire appropriate to the number of players and to the balance. Willan thought that an orchestra of this size would greatly benefit the training of the players in terms of understanding and achieving balance, intonation and ensemble, all of which are much more difficult to achieve when playing classical and early classical repertoire. For example, the discipline of moulding a string section is much more demanding when playing a Haydn symphony as opposed to a large scale work such as a Mahler symphony. (Willan, 1992)

Following the December 1991 advertisement, auditions continued through the summer of 1992. Initially there was a shortage of string players but, towards the end of the summer, this resolved itself and for the first scheduled concert on Sunday 27th September a total of 71 young musicians took to the stage at the Queen Elizabeth Hall, London. The programme was:

Kodály	<i>Dances of Galánta</i>
Mozart	Piano Concerto No. 9
Tchaikovsky	Symphony No. 4

Leon Gee conducted and the soloist was Frederick Kempf, the winner of the 1992 BBC Young Musician of the Year competition.

All but one of the initial 69 members of the orchestra were in higher education. Of those 69, four were at university and one was being taught privately. The 62 conservatoire students were recruited from:

Royal College of Music	23
Guildhall School of Music and Drama	18
Royal Academy of Music	14
Trinity College of Music	4
Birmingham Conservatoire	3
Universities	4

(Two members of the orchestra had unknown origins)

By April 1994 there had been relatively little change in the make up of the orchestra: the overall size had risen to 77, with a small increase in the proportion of students from universities:

Guildhall School of Music and Drama	21
Royal College of Music	17
Royal Academy of Music	12
Trinity College of Music	8
Birmingham Conservatoire	7
Royal Northern College of Music	2
Royal Scottish Academy of Music and Drama	1
Rotterdam Conservatoire	1
Lyon Conservatoire	1
Universities	7

As can be seen by 1994 recruitment was reaching further afield, rather than only being limited to London conservatoires. Of the 77 members 16 (21%) were postgraduates while, at the other end of the age range, one was at a conservatoire as a member of their Junior Department. (Peers, 1994)

Emma Peers left the LPO Youth Orchestra in June 1994 to take up the position of Manager for the London Docklands Orchestra. She felt that she had left in place a very secure venture but which still had a lot of untapped opportunities and ideas for expansion. She also felt a slight sense of frustration in that she had not been given the time to take on the expansion of the role of the orchestra because of the demands of the other aspects of her job description. On her resignation in 1994 a post of full-time administrator for the LPOYO was created. (Peers, 1994)

Willan's idea of providing a strong emphasis on training in classical music was difficult to adhere to. Given that this venture was also linked in with the LPO Young Conductors competition there needed to be a variety of repertoire for the conductor to learn from while the interests of the players had to be considered as did the needs of programming for an audience. Consequently, to devise programmes developing repertoire with a variety of interest for all, coupled with a firm educational and training bias, has been a key responsibility of the conductor and the LPO Youth Orchestra administrator.

In a final interview just before she left the LPO Youth Orchestra, Peers felt that the first year had been a tremendous success for all concerned. The high number of players who within that first year had already been successful in obtaining full-time employment as orchestral musicians, or were having trials or are getting extra work, indicated that the orchestra was very much on course to achieve the original objective of spanning the

perceived gulf between the conservatoires and the professional orchestras. Youth Orchestra members have in Peers' view also learnt much about what goes on behind the scenes, for example about how to relate to a "manager" and what is expected from them not just as performers but also as "employees". During the first year there was also a day set aside for the players to meet with legal and financial experts in the music field and these were very well attended and thought, by the players, to be tremendously beneficial leading to many inquiries being made to Peers for further contact with such specialists.

She contrasted this response with that to similar lectures organised by the conservatoires, where attendance and interest had been reported as being very low, even though the majority of the LPO Youth Orchestra are conservatoire students themselves. While conservatoire students probably see such an opportunity as "just another lecture to attend", as part of the LPO Youth Orchestra, players can actually recognise the need for this type of information - the opportunity for them to launch into the profession is there and hence such financial and legal information becomes a necessity.

Another of John Willan's original ideas was that there might be the possibility for members of the Youth Orchestra to be involved in LPO concerts when larger sections were needed, as in a Mahler or Bruckner symphony. This has indeed already happened but only on a purely professional basis. Members from the Youth Orchestra have been invited to play, but only if it was felt that they could contribute as well as any other professional player, and they have therefore been paid the normal rate for an extra. Being considered good enough to work with the main LPO has further ramifications: as soon as young players can put on their CV that they are already doing extra work with the LPO it becomes much easier for them to get trials and extra work with other orchestras. (Peers, 1994)

As the Youth Orchestra is coached by experienced members of the relevant LPO section, relationships between players and tutors play an important role. It is very important that the Youth Orchestra use these opportunities to the full in establishing themselves with the professionals, and that they are seen to be keen to use the experience to their best possible advantage, so that when extra players are needed their names are remembered. The old adage that it is who you know that matters cannot be over-emphasised.

Relationships between the LPO Youth Orchestra and the conservatoires is nowadays felt to be very good. Certainly in terms of the need on occasion to release players for the Youth Orchestra commitments, the conservatoires have been very flexible and, on only one occasion, has a conservatoire refused to release a student. It seems clear that determined efforts have been made to develop a good relationship between the LPO Youth Orchestra and the conservatoires and that this is maintained.

6.2 EUROPEAN UNION YOUTH ORCHESTRA

Founded in 1976 as the European Community Youth Orchestra, this orchestra was the brainchild of Lional and Joy Bryer who, as Chairman and Secretary General of the International Youth Foundation of Great Britain, first proposed the creation of a European youth orchestra in 1974. The European Commission officially confirmed European Community patronage of the orchestra in April 1976. The main purpose of the orchestra was to demonstrate through music the co-operation and unity of European youth, setting an example of the European ideal - a united community of nations working together to demonstrate peace, harmony, social justice and human dignity. (ECYO, 1994). The aims and ideals have not varied since that start. These were clearly stated in the 1994 Summer Tour programme:

"To establish an Orchestra of talented and dedicated young musicians of the highest possible standard from the member countries of the European Union which will perform each year in the major capitals of the Union, demonstrating the co-operation and creativity of European Youth

To give these young Europeans the opportunity of living and working together, developing friendships and, at the same time, achieving a common goal - a Community Symphony Orchestra.

To provide the annual chance of their working together with some of the world's finest conductors, who will inspire their musical ambitions and increase their awareness of the musical aspects of European culture.

To produce more enlightened Europeans equipped to play a part in the welfare and betterment of the European and other Communities." (ECYO, 1994)

In less than 20 years the orchestra has won an international musical reputation for itself. It appears each year on television across Europe through the Eurovision consortium and has made a prize-winning recording of the Berlioz Te Deum on Deutsche Grammophon conducted by Claudio Abbado. The orchestra has won three other major prizes, demonstrating both the esteem in which it is held and reinforcing the aims of the orchestra. These were the 1986 Olympia Prize of the Alexander S Onassis Public Benefit Foundation in recognition of its contribution to the preservation of the European cultural inheritance, and in 1991 it received both the first ever "Prix d'Initiative Européenne" and the "European Media Prize", both awarded to the EUYO for its contribution to the

development of cultural co-operation and unity within the European Union.
(ECYO,1994)

The musical staff is now headed by Bernard Haitink, who took over from Claudio Abbado as music director in March 1995. Haitink said of the orchestra:

“One should never refer to them as ‘kids’, because they have an attitude that is so mature, so professional and so responsible...Nowadays, when I go round different international orchestras - in Berlin, in Vienna, everywhere - you meet with former members of the EUYO. It is a remarkable breeding ground, and attracts players with amazing talents.” (Haitink, 1995)

The make-up of the orchestra is international. Analysing the published 1994 and 1995 tour programmes the listing of the players gives the following breakdowns:

	<u>1994</u>	<u>1995</u>		<u>1994</u>	<u>1995</u>
Germany	35	37	Ireland	5	8
UK	27	34	Spain	4	4
France	20	22	Portugal	3	3
Italy	9	5	Luxemborg	2	1
Holland	7	8	Belgium	1	4
Denmark	6	4	Greece	1	1
Austria	0	2	Finland	0	2
Sweden	0	1			
Totals	1994	120 players			
	1995	136 players			

British involvement for the two years looks thus:

1994	22.5%
1995	25%

The orchestra has no specific quota for musicians from each of the member states of the Union. In 1994 only 12 of the 15 EU countries provided members, though there was at least one member from each EU state in 1995. Nevertheless, the orchestra does seek grants from every country every year, regardless of how many musicians are taken from that country, but it would probably be embarrassing if funding was persistently requested from a country with no representation. Consequently an unwritten rule seems to be emerging that at least one musician is taken from each country. Beyond that unofficial

guideline the selection is entirely the responsibility of the music professors who conduct the auditions, and hopefully far more interested in the musical possibilities than politics.

More than half of the members of the orchestra over the two years has been female:

	<u>1994</u>	<u>1995</u>
Male	51 (42%)	55 (40%)
Female	69 (58%)	81 (60%)

Haitink adds that, as well as there being a numerical imbalance, the girls generally show greater technical facility at an earlier age. (Haitink, 1995) This trend is certainly reflected in other youth orchestras.

Again from the published information, the following analysis of the background of the British participants is possible:

	<u>1994</u>	<u>1995</u>
Royal Academy of Music	8	14
Royal Northern College of Music	3	4
Royal College of Music	1	1
Guildhall School of Music	6	4
Birmingham Conservatoire	0	1
Hannover Hochschule fur Musik	1	1
Berlin Hochschule der Kunste	0	1
CNSM de Lyon	0	1
Cambridge University	2	1
No details given	6	5
Total	27	34

It is also interesting to note that a number of students from other EU countries studying at British conservatoires are in the orchestra. In 1995 these totalled seven, although four came from Ireland and one would suppose that a British conservatoire would be a natural choice.

The 120 players in 1994 (136 in 1995) were selected for auditions from over 4000 applicants and were aged between 14 and 23. Again, from the 1994 and 1995 tour lists the age breakdown is as follows (as at the end of summer tour date i.e. 30 September):

Table 34: EUYO – Membership by age

Age	14	15	16	17	18	19	20	21	22	23	24	25+
1994	0	1	0	2	5	3	13	28	31	25	11	1
1995	0	0	4	1	2	12	11	19	35	35	16	1

Of the 136 players in the 1995 orchestra 64 (47%) were members of the orchestra in the previous year. The statistics indicate:

1. The actual age range is much wider than is stated in the profile of the orchestra given in the 1994 tour programme.
2. From the lower age brackets numbers are low. Those who would still be of school-age total between three and eight in 1994, depending on whether the five 18 year-olds have left school, and between five and seven for 1995 within the same criteria.
3. Although it may seem that some of the orchestra are in fact above the published age limit for the orchestra, the detailed rules state that a player has to be aged between 14 and 23 inclusive on 31st December in the year of application for the next year's auditions.
4. The great majority - some 97 (81%) in 1994 and 106 (78%) in 1995 - are students either in their final undergraduate year or are following postgraduate courses.

The musical benefits for the players involved are great. The orchestra is headed by the Musical Director, Bernard Haitink, but the list of guest conductors over the 20 years since its formation is impressive, including:

Vladimir Ashkenazy	Daniel Barenboim
Leonard Bernstein	James Conlon
Antal Dorati	Carlo Maria Giulini
Bernard Haitink	Herbert von Karajan
Zubin Metah	Mstislav Rostropovich
Kurt Sandler	Leonard Slatkin
George Solti	Jeffery Tate

The soloists too have been world class and range over almost all major concerto instruments.

The 1994 concert tour was as follows:

Easter 1994

Venues	Maastricht, Moscow, Tallinn, Riga, Vilnius and St Petersburg	
Conductor	Vladimir Ashkenazy	
Soloist	Dimitri Ashkenazy	
Programmes	Shostakovich	Symphony No. 6
	Strauss	<i>Ein Heldenleben</i>
* * * * *		
and	Sibelius	<i>Karelia</i> Suite
	Mozart	Clarinet Concerto
	Rachmaninov	<i>Symphonic Dances</i>

Summer 1994

Venues	Bolanza, Edinburgh, Salzburg, London, Berlin, Rotterdam, Bonn, Cottbus and Amsterdam	
Conductors	James Judd and Carlo Maria Giulini	
Soloists	Kyung Wha Chung and Charlotte Margiono	
Programmes	Brahms	Symphony No. 2
	Bartók	Violin Concerto No. 2
	Mahler	Symphony No. 4

Summer 1995

Venues	Luxembourg, Montpellier, Baden-Baden, Lübeck, Amsterdam, Santander, Perelada, Lucerne and London.	
Conductors	Bernard Haitink and Mstislav Rostropovitch	
Soloists	Charlotte Margiono and Martha Argerich	
Programmes	R Strauss	<i>Tod und Verklärung</i>
	R Strauss	<i>Four Last Songs</i>
	Stravinsky	<i>The Rite of Spring</i>
* * * * *		
	Shostakovich	<i>Festival</i> Overture
	J Strauss	<i>The Gipsy Baron</i> Overture
	Liszt	Piano Concerto No. 1
	Tchaikovsky	Symphony No. 5
	Prokofiev	Symphony No. 5

Specialist tutors for the 1994 Summer Tour were:

James Judd	Music Director, Florida Philharmonic Orchestra Artistic Director, EUYO
Viktor Liberman	Leader, Royal Concertgebouw Orchestra Professor, Utrecht Conservatorium
Aleksandar Pavlovic	Professor, University of the Arts, Belgrade Conductor and Artistic Director, Belgrade Strings
Haretmut Rohde	Professor of Viola and Chamber Music, Hochschule der Künste, Berlin
David Strange	Professor of Cello, Royal Academy of Music, London Head of Strings, EUYO
Peter Puhn	Principal Double Bass, Deutsches Symphonie Orchester, Berlin Professor, Hochschule für Musik, Hannover

The Postgraduate Provision – The European Union Youth Orchestra

Lutz Kohler	Vice President and Head of Performance, Hochschule für Musik, Hannover, Director of Studies, EUYO
Jeff Bryant	Principal French Horn, Royal Philharmonic Orchestra
Reinhold Friedrich	Professor, Guildhall School of Music and Drama, London
Peter Gane	Principal Trumpet, Frankfurt Radio Orchestra
Rainer Seegers	Professor, Hochschule für Musik, Karlsruhe
Gertrud Chiochetti	Head of Wind and Percussion, Guildhall School of Music and Drama, London
	Principal Timpani, Berlin Philharmonic Orchestra
	Professor of Harp, Conservatorio Claudio Monteverdi, Bolzano

In 1995 Viktor Liberman was not able to coach and his place was taken by Barry Griffiths, Leader of the English National Opera Orchestra. Otherwise the coaching team remained the same.

The orchestra receives funding directly from the European Commission and each member state. In 1995 they were sponsored by AT & T, and received other funding directly related to specific concerts. Income for 1995 as government grants is as follows:

<u>Government</u>	£
European Commission	413,564
The United Kingdom	26,670
The United Kingdom - Foreign and Commonwealth Office	2,000
Federal Republic of Germany	24,380
France - Ministry of Culture	22,000
Italy	17,770
Spain	14,550
The Netherlands	12,640
Belgium - Communitaire Francaise	4,820
Belgium - Ministerie van de Vlaamse	8,034
Portugal - Ministry of Culture	4,200
Portugal - External Affairs	4,200
Luxembourg	7,640
Denmark	8,400
Greece	12,000
Ireland	7,996
Austria	15,000
Finland	15,000
Sweden	15,000
<u>Total</u>	<u>£635,865</u>

Income from the sponsors and other supporters for 1995 was as follows:-

<u>Sponsor or patron</u>	£
AT & T	250,871
European Parliament - Strasbourg concert	7,000

Luxembourg Conservatoire	20,000
European Community Humanitarium Office	62,485
<u>Total</u>	<u>£340,356</u>

Other income:

Donations in kind	105,050
Private donors	100
Souvenir brochures	22,199
Concert promotors and broadcasting receipts	245,755
Bank interest	4,870
<u>Total</u>	<u>£377,911</u>

Since the inception of the EUYO many British students have benefited from the excellent training that has been afforded them. Not only have they been exposed to some of the great professional conductors, performed in some of the finest concert halls in the world and played repertoire of high quality but they have also worked under some of the foremost professional orchestral players in Europe. It is interesting to note that of the eleven sectional tutors in 1994 and 1995, three (and then four in 1995) were British. This reflects the 25% British contingent in the orchestra itself in 1995, second only to that of Germany. Perhaps the only negative comment one could make concerning the orchestra would be the lack of Classical repertoire. In the 1994 tour programme, of the 16 works studied, there was only one Classical work - the Mozart Clarinet Concerto. Undoubtedly the EUYO suffers in much the same way as the large county youth orchestras in the UK where the size of the orchestra, and the need to keep such large forces fully employed means drawing repertoire mainly from the 19th and 20th century.

This orchestra must be viewed as providing one of the few opportunities available for graduate and postgraduate students from the UK to bridge the gap between conservatoire and the professional orchestras. This becomes apparent when taking into consideration the noticeable cluster of players from the orchestra in the 21-23 age group. The opportunity is all the more valuable due to the very high quality of tuition and of the players themselves.

6.3 THE BRITISH CONSERVATOIRES

The 1995 Music Education Yearbook lists postgraduate practical courses in Higher Education, in all the conservatoires in the UK. Most conservatoires offer a one-year postgraduate course for performers which in most cases leads to a diploma or certificate in performance study. The Royal Academy of Music, the Royal College of Music and the Royal Northern College of Music all have an option for a second year. In all cases these postgraduate courses include orchestral training for those students who play orchestral instruments, but no more than is on offer for the undergraduates.

Within these courses, orchestral training differs from college to college. At the Royal Academy of Music those students who have completed an undergraduate course at the RAM are put into the Sinfonia, Sinfonietta and Manson ensembles, whilst postgraduates new to the Academy follow a two-year plan designed to cater for the needs of students with differing degrees of experience:

Year 1: Symphony Orchestra and woodwind/brass/percussion ensemble

Year 2: Sinfonia or Manson Ensemble.

(Royal Academy of Music, 1995)

The Guildhall's Post Diploma Orchestral Training Course would seem to be the only postgraduate provision aimed solely at the orchestral musician, although the playing opportunities within this course are very closely linked to the National Musicians Symphony Orchestra (previously the Young Musicians Symphony Orchestra), especially for wind, brass and percussion players. The 1997-1998 Prospectus outlines the Post Diploma Orchestra Training Course as

“...not only for those who wish to make a career in orchestras, but also for those who wish to develop their instrumental skills within a music college environment, possibly after a university course.” (Guildhall School of Music and Drama, 1997)

The prospectus also outlines the “GSMD – London Symphony Orchestra” scheme as providing:

“...opportunities for selected exceptional string players to gain experience in rehearsals and concerts with the LSO.” (Guildhall School of Music and Drama, 1997)

The prospectus for brass, wind and percussion also indicates a “sit in” scheme with the London Symphony Orchestra and with the Philharmonia. During the research for this thesis, a comment from a young professional flute player pointed out, however, that on completing this course, she had only participated in two concerts - a real disappointment after having played on average in one concert a week whilst at Cambridge University. She also found it unfulfilling, both in terms of standard of general playing and standard of conducting and coaching, after having played in the European Community Youth Orchestra.

At Birmingham Conservatoire, of the three postgraduate courses on offer, two embrace orchestral playing but neither are specific. The two courses, Master of Arts in Music (MA) and the Postgraduate Diploma in Music (PGDip) are both either one-year full time or two years part-time. The PGDip offers specialist study in three areas, one of which is performance. Those opting for performance select from a field of specialisms: solo performance, chamber and orchestral playing. MA and PGDip students are entitled to take part in the broader programme of practical activities at the conservatoire and may audition for places in the orchestras or bands. (Birmingham Conservatoire, 1997)

The Welsh College of Music and Drama offers one course for instrumentalists at postgraduate level, but does not specify any orchestral input into the course. The prospectus indicates that the main study area will consist largely of individual practical tuition. There is a secondary module which offers “inter-related” studies and one could presume that orchestral performance might be an option. (Welsh College of Music and Drama, 1996)

The London College of Music has a MMus Postgraduate course for performance, but here again the emphasis is on the individual skill. The prospectus says “The MMus

programme is intended for graduates who have reached an advanced level on their first instrument and who wish to develop their performance and research skills.” (A requirement of the course is a 10,000 word dissertation on a performance related topic). The prospectus adds “You are encouraged to take an active part in the musical life of the College which might include orchestral, ensemble and accompaniment work”. (London College of Music, 1996)

The Royal Northern College of Music expects all students on all courses to “participate fully in the College’s programme of corporate performance activities.” However, all three options in postgraduate study (MusM., Postgraduate Diploma and the Postgraduate Extension Course) are assessed by the performance of a recital programme. (Royal Northern College of Music, 1997)

In the Ritterman report under “Training Orchestras” the conservatoires urge that “we should not underestimate the importance of a more open minded approach to training, and a more flexible view of international employment opportunities with orchestras.” (Ritterman, 1995). European examples of postgraduate opportunities such as the EUYO and the Junge Deutsche Philharmonie are given although the EUYO only meets twice each year whereas the Berlin based Junge Deutsche Philharmonie is a full-time orchestra.

The British examples, where young able players work for intensive periods with distinguished conductors and coaches are mentioned and their contribution to professional training acknowledged. It is pointed out, however, that most of the British schemes are not full-time and thus are a “natural part of the joint training initiatives since they can operate in parallel to advanced conservatoire training or as an early career option.” (Ritterman, 1995)

Several of the conservatoires pointed out that their students' ambitions and expectations went beyond that of being just an orchestral performer and that they are as a consequence "less willing to devote themselves 100% to an orchestra, they want to diversify...few of the so-called 'pre Professional Orchestras' will do much to further involvement in such diversity." (Ritterman, 1995)

The Ritterman report also points out that the full-time training courses tried out in the 1970's and 1980's "were not successful because, although theoretically attractive, the formula in practice did not meet the conflicting priorities and demands of the string and wind players and did not attract nearly enough of the best players emerging from the Conservatoires." (Ritterman, 1995)

Responses to the Ritterman Report also indicate that a postgraduate provision is needed to support professional development programmes for musicians already established as orchestral performers to ensure that the new demands and expectations of education work from orchestral players are fully met. One professional organisation points out: "Orchestral musicians have the capacity to engage in creative work and participate in composition-based workshops, but for this potential to be realised most players need further training in improvisation, creative skills, leadership and communications skills." Moreover, the respondent also indicates that it is not just the training of the players that is required:

"In many orchestras a combination of inflexible working practices, rigid scheduling, commercial pressures and lack of developed skills of players has resulted in work of variable educational and artistic quality - not the fault of players". (Ritterman, 1995)

One conservatoire comments "A coherent pattern of training and development is central to the regeneration of orchestras." (Ritterman, 1995). However within the conservatoires there is little provision for this type of training even at postgraduate level. Most postgraduate training in the music colleges tends to be geared towards more technical training. The majority of postgraduates are conservatoire students undertaking a further year's training, although there is a sizeable proportion of university students.

A survey of the conservatoire postgraduate courses produced the following data:

Royal Academy of Music (RAM)

For the academic year starting October 1995 the RAM admitted 162 postgraduate students. Of these 41 were university graduates. Understandably the majority, 26, were music graduates, but the remainder covered a wide variety of subjects:

Biochemistry	Biology
Classics	Engineering
Fine Arts	French
German	History (2)
Law	Maths (2)
Science	Theology (2)

The RAM was unable to identify which of the 162 students were following a postgraduate option which included orchestral training.

Guildhall School of Music

At the time of the survey, in January 1996, there were 36 students following the Post Diploma Orchestral Training course. The statistical background of these students was as follows:

UK Conservatoires

GSMD	9
Birmingham	4
Trinity	3
RCM	1
RAM	1
RNCM	1

Non-UK Conservatoires

Gothenburg	2
Norway	3
Bergen	1
Peabody, USA	1
New England	1
Cagliare	1

Universities

Trinity College, Dublin	1
Birmingham	1
Bristol	1
Nottingham	1

Manchester	1
Lunds, Sweden	1
Chulalongkorn, Thailand	1
Doshisha, Japan	1

Of the university students all but one had followed a graduate course reading music. The one exception had read law.

Royal Northern College of Music (RNCM)

The RNCM accepted 71 students for the academic year 1995/6 as postgraduates. All of these students were graduates from either University or some other institution of Higher Education such as a Conservatoire. The vast majority were graduates in music but there were a few who had trained or studied other disciplines. The college was unable to give any further information regarding these students. As with the RAM they were unable to give any indication as to how many were following a course which included orchestral training.

Apart from the Guildhall School of Music and Drama there seems little to attract or encourage instrumentalists towards orchestral playing. Without doubt the emphasis in all conservatoires towards postgraduate studies is heavily biased towards individual technical ability or solo training. Even at the GSMD, where the Post Diploma Orchestral Training Course is offered, there are two other postgraduate courses, the Advanced Instrumental Studies and the Advanced Solo Studies, which in the prospectus are described as

“intended for students at postgraduate level. Lessons may be given individually or in masterclasses and students will be encouraged to take part in duo or chamber music activities.” (Guildhall School of Music and Drama, 1997)

There is no mention of any orchestral provision in either course.

Postgraduate training at British conservatoires is, for the most part, centred on extending the instrumental technical ability of the students. Apart from this, little else is provided to enable the postgraduate student to diversify or improve in other musical areas of

performance. For the majority of conservatoires, orchestral training is built into the opportunities that are already on offer to undergraduates. There is no added stimulation for postgraduate students – the conservatoires are happy to believe that all the added requirements for those students wishing to extend their musical prowess, are contained within the opportunity to exercise their ability in playing their instrument to an even greater level of technical achievement.

6.4 THE NATIONAL MUSICIANS SYMPHONY ORCHESTRA

The National Musicians Symphony Orchestra (NMSO) (formerly, until 1998 the Young Musicians Symphony Orchestra) was formed in 1972 and has established itself as one of the leading training orchestras in the UK. The policy of the orchestra is to provide:

“a wider performing experience, in a professional environment for those who have chose to make their careers as orchestral musicians.” (YMSO, 1996)

The biography of the NMSO includes a quotation from Robert Maycock of The Independent on a performance of Schoenberg's *Pelleas and Melisande*:

“This orchestra as ever delivered the technique of seasoned professionals uninfected by the cynicism of experience.” (Maycock, 1992)

It can be argued, however, that this is hardly the most encouraging of statements. Telling young musicians, who are trying to start out on the difficult and perilous road of orchestral performance, that by the time they have become professionals their delivery will become cynical, and neither is it the greatest advertisement for persuading them to consider music performance as a career.

The normal minimum age requirement is 18 and a minimum standard of Grade VIII is expected. Entry to the orchestra is by audition, held annually in June. Existing members are required to re audition each year. This is because auditions are seen as an important part of professional training for students at this stage in their career, and also because a student's playing ability can change very rapidly over the course of a year. Auditions are open to students in full or part-time advanced musical training and in their first year after completing their training, up to the age of 25. The NMSO see this policy of age-range as providing a much needed “bridge” between conservatoires and the professional orchestras. From the auditions a pool of approximately two hundred players is formed. The majority of the orchestra's players are drawn from the major London conservatoires (The Royal College of Music, The Royal Academy of Music, Trinity College of Music and the Guildhall School of

Music and Drama). One of the benefits of YMSO is enabling students to forge contacts with colleagues outside their own particular college.

The orchestra is both based and rehearsed in London during the conservatoire term dates. The rehearsal schedule is devised to operate on a time scale which mirrors as closely as possible that of a professional orchestra, but with the addition of sectional rehearsals with leading orchestral players. The orchestra is entirely self-funding, relying on commercial sponsorship and awards from private funding bodies, but at no cost to the player.

Although the NMSO plays much from the standard repertoire, it gives special attention to the works of major modern composers including performing world premiers of music by Maxwell Davies, Delius, Walton and British premiers of works by Bernstein, Carter, Henze, Martinü and Messiaen. In March 1993 the NMSO was the first British orchestra to perform John Corigliano's first symphony and in January 1996 gave the London premiers of Benjamin Lee's French Horn Concerto. The NMSO has travelled abroad and tours have included the Belfort Music Festival in France and, in Italy, playing as the resident orchestra for the Cantiere Internazionale d'Arte in Montepulciano and at the Lucca Opera Festival. The orchestra has also visited Athens with their President Lord Menuhin for a series of concerts and in March 1996 toured Bulgaria with the support of the British Council. In the United Kingdom, as well as the season of concerts undertaken in London, the NMSO is often invited to play in other concert halls and festivals. Since 1992 the NMSO has been an integral part of the Guildhall School of Music and Drama's Postgraduate Diploma in Orchestral Training, whereby wind, brass and percussion from the Guildhall School of Music and Drama become associate members of the NMSO thus enhancing their orchestral training opportunities. Concert details for the 1995/96 season were as follows:

1. 24 October 1995 - Barbican Hall
Conductor - James Blair
Susan McCulloch - Soprano

Strauss *Four Last Songs*
Mahler *Symphony No. 5*

2. 23 November 1995 - St John's, Smith Square
Conductor - James Blair
Lord Gowrie - Narrator
- Oldham, Tippett, Berkeley, Britten, Searle and
Walton *Aldeburgh Variations*
Coe World Première
Britten *Young Person's Guide to the Orchestra*
Elgar *Enigma Variations*
3. 29 January 1996 - Barbican Hall
Conductor - James Blair
Richard Watkins - French Horn
- Wagner *Meistersingers* Overture
Lees French Horn Concerto
Strauss *Ein Heldenleben*
4. 22 February 1996 - Royal Festival Hall
Conductor - Yehudi Menuhin
Natasha Lomeiko - Violin
- Tchaikovsky Overture *Romeo and Juliet*
Tchaikovsky Violin Concerto
Tchaikovsky Symphony No. 5
5. 20 March 1996 - Barbican Hall
Conductor - James Blair
Susan McCulloch - Soprano, Catherine Wyn-Rodgers - Contralto
Crouch End Festival Chorus
- Wagner *Prelude and Liebestod*
Mahler Symphony No. 2 'The Ressurection'
6. 20 May 1996 - Royal Festival Hall
Conductors - James Blair, Sian Edwards and Martyn Brabbins
Lesley Garrett - Soprano, Joanna Macgregor - Piano
Django Bates and Human Chain
- Shostakovich Festival Overture
Gershwin Songs
Dukas *The Sorcerer's Apprentice*
Bates *The Loneliness of Being Night*
Gershwin *Rhapsody in Blue*
J Strauss *Radetsky March*
Arnold *Toy Symphony*

As with the other few postgraduate opportunities for orchestral training the NMSO provides a very valuable outlet for many students, but in this case especially for those who are studying at one of the London conservatoires or who reside in the London area. Again, as with some of the other postgraduate orchestral opportunities, the only weakness is the lack of Classical repertoire. During their 1995/96 season, all the works played came from the late 19th and the 20th centuries. Also commendable is the fact that the orchestra finances itself, without having to ask players to sustain any cost other than their own travel expenses.

In 1998 the orchestra re-named itself the National Musicians Symphony Orchestra to reflect the desire to extend its focus nationally rather than only in and around London.

6.5 THE BRITTON-PEARS ORCHESTRA

The Britten-Pears Orchestra (BPO) was formed in 1975 three years after the setting up of a school at Snape Maltings by Benjamin Britten and Peter Pears. These two musicians saw the need for an establishment where young musicians of professional quality could study for short periods with intensive coaching by eminent teachers. This school was initially established in 1972 for singers, but in 1975 Cecil Aronowitz was invited to introduce master classes for string players, and this led to the formation of the Britten-Pears Orchestra later in the same year. Most unusual is that the orchestra is completely free - no tuition fee is charged and all travel, accommodation and subsistence costs are covered.

The orchestra is internationally regarded as one of the most outstanding orchestras for young musicians and is an excellent training ground for a professional career. The BPO is currently directed by Hugh Maguire who, until 1995, was leader of the Royal Opera House Orchestra at Covent Garden. The orchestra works with eminent conductors, composers and soloists and the praise from these musicians is very high. In the prospectus William Pleeth comments, "I cannot stress too highly the importance in the musical world of the Britten-Pears School" (Pleeth, 1992) and Walter Levin of the LaSalle String Quartet is quoted as saying, "We feel the Britten-Pears School is fulfilling a desperate need in the training of young professionals and we strongly hope that his unique tradition can be maintained for a long period to come." (Levin, 1992)

Praise is also recorded from Sir Neville Mariner, "Having worked with the Britten-Pears Orchestra, I found it to be the most encouraging institution in British Arts education." (Mariner, 1992) while George Malcolm also commends the orchestra by saying, "I consider the Britten-Pears Orchestra to be one of the most valuable influences in the country on orchestral standards. With its extremely high level of performance it provides aspiring young players with a magnificent opportunity to learn their job. The experience is invaluable." (Malcolm, 1992)

Auditions for the orchestra are held annually, from which a pool of 250 instrumentalists is formed mainly from advanced students of the UK conservatoires.

From this bank of players orchestras are formed for the courses - anything up to eight each year. Though members will not take part in all of these, each course seeks to give each player the same experience. The courses consist of intensive rehearsals over a period of three to seven days, with expert advice being given by leading conductors and culminating in a concert performance in the Snape Maltings Concert Hall and occasionally with concerts given in London and the south-east of England as well. Each day consists of a six-hour rehearsal schedule - reflecting much the same type of working day as a professional orchestral performer. Sectional rehearsals are avoided, unless students arrange them in their own time, as it is expected that those chosen to play will be able to sight read and to respond under the pressures of full rehearsals.

There is no hard and fast age range for members of the orchestra pool. The manager tries to fix players who are at least third or fourth-year undergraduates or postgraduates at the principal conservatoires in the UK, though he also includes some people who are professionals in their own right. This usually results in an age range of between 21 to 28. Age is not considered to be as significant as the individual's experience, although the manager says he obviously avoids those who are still applying when they are 30! The vast majority of the pool are studying at the Royal Academy of Music, the Royal Northern College of Music, the Guildhall School of Music and Drama, the Royal Scottish Academy of Music and Drama or the Royal College of Music.

Precise statistics on the make up of the pool were not available, but the manager did say that the largest numbers were of violins, clarinets and flutes. He estimated that the male/female ratio of the brass was about 70/30, and that more and more of the string players tended to be female. During each year as many as possible of the players in the pool are used: currently there is a policy of making each person a member for two years, after which time they will be required to re-audit. This is as much an attempt at constant quality control as it is a way of avoiding having too many players of one instrument. A common problem is in finding sufficient places for wind players as there are always more players than opportunities.

Since 1994 opportunities have also existed for players to work on community projects in conjunction with the Aldeburgh Foundation Education Department. In the first of such projects, members of the BPO were invited to participate in Association of British Orchestras training workshops and then sent out in teams into schools. This inevitably turned into a learning experience as much for the BPO members as it was for those in the schools.

Players have been privileged to work with such conductors as Mstislav Rostropovich, Sir Colin Davis, Yehudi Menuhin, Yuri Simonov, Diego Masson and Jerzy Maksymiuk and the orchestra frequently undergoes training with Hugh Maguire and Steuart Bedford. Leading contemporary composers including Oliver Knussen, Hans Werner Henze and Witold Lutoslawski have conducted their own works. More recently the orchestra has worked with Mark Wrigglesworth dealing with repertoire which included Schoenberg's *Verklärte Nacht* and Beethoven's Symphony No. 7, and with Jane Glover in a Britten realisation of Purcell's *The Fairy Queen*. The orchestra joined forces with the Britten-Pears Chamber Choir for a performance of Smetana's *The Bartered Bride*. The opera orchestras work on the same basis as any other orchestral course. However, the orchestra for the 1996 production of *The Rape of Lucretia* consisted mainly of those members of the BPO who are deemed to be the principal players. Repertoire, conductors and concert dates for 1995 and 1996 were as follows:

1995

10 June - Mark Wrigglesworth
Beethoven Symphony No. 7
Schoenberg *Verklärte Nacht*

15 June - Mark Wrigglesworth
Messiaen *Oiseaux Exotiques*

3 July - Steuart Bedford
Mozart Piano Concerto No. 21
Schubert Symphony No. 5

10 August - Diego Masson
Mendelssohn *Hebrides Overture*
Ravel *Ma mère l'oye*
Wagner *Siegfried Idyll*

20 October - Alexander Ingram

Smetana *The Bartered Bride* Overture

15 December - Hugh Maguire
 Rimsky Korsakov *Scheherazade*

1996

5 April - Ivor Bolton
 Charpentier Te Deum
 Rameau Overture *Zais*
 Rameau Motet *Inconvertendo*
 Ravel Suite from *Les Eléments*

13 June - Paul Zukofsky
 Haydn Symphony No. 95
 Schoenberg Chamber Symphony
 Stravinsky Symphony in C

23 June - Oliver Knussen
 Britten *Paul Bunyan*

25 June - Jane Glover
 Purcell *The Fairy Queen*

3 August - Jonathan Darlington
 Mozart *The Marriage of Figaro* Overture

10 August - Diego Masson
 Brahms Violin Concerto

16 August - Joseph Silverstein
 Beethoven Violin Concerto
 Mozart Serenade No. 7 'Haffner'

17 October - Steuart Bedford
 Britten *The Rape of Lucretia*

22 November - Alexander Ingram
 Brahms Symphony No. 2

23 November - Alexander Ingram
 Mozart Flute Concerto

There is little doubt concerning the quality of the orchestral training that postgraduate students receive at the Britten-Pears school. It is of little surprise that the 1978 Gulbenkian Report makes reference to the quality of the training, even though at the time the orchestra was in its infancy. Nevertheless, the provision needs to be extended beyond the eight courses that are presently on offer each year. Given that

extra funding would be required, if there was to be another attempt at a national provision for advanced orchestral training, the Britten-Pears Orchestra would have to be one of the contenders.

6.6 THE REHEARSAL ORCHESTRA

The Rehearsal Orchestra was founded in 1957 by Harry Legge, a former member of the Royal Philharmonic Orchestra (RPO). Originally named The Edinburgh Rehearsal Orchestra and renamed The Rehearsal Orchestra in 1967, it was formed by Legge for music students attending the Edinburgh Festival who felt they needed something to occupy themselves with during the day before attending the evening concerts given by the professional orchestras. Legge, who had played under Sir Thomas Beecham in the Royal Philharmonic Orchestra, recalls that the greatest impetus in getting the orchestra started was in persuading Beecham to be patron of the orchestra. (Duchen, 1992). Courses were then run annually at the Edinburgh Festival with the repertoire replicating what was being performed by the professional orchestras. The object of the orchestra was to give young professionals and students the opportunity to experience the demands of orchestral performance with the minimum of rehearsal, much the same as would be expected in a professional situation. Legge comments:

“It’s to teach people, particularly students, what happens in a real orchestral situation. Several people said to me ‘The first time we learned what a professional orchestra was about was when we came to the Rehearsal Orchestra, there was a piece of music on the stands at ten in the morning and by six in the evening we had to play that piece. There’s no going home and waiting for the next rehearsals – we had to bloody well do it.’” (Duchen, 1992)

Today this is still the case, treating the experience almost as one of a free-lance playing opportunity. Following the success of the Rehearsal Orchestra at the Edinburgh Festival, other weekend and one-day courses were arranged. These now take place largely in London and the home counties. Each course concludes with an informal concert thus giving the players an opportunity to perform the works which have been prepared.

Since Beecham, the orchestra has attracted other high-powered patrons which have included Rudolf Kempe and Charles Groves, each of whom in turn conducted the orchestra occasionally. Currently the president is Andrew Davis who has also conducted the orchestra. Harry Legge has been the Artistic Director and Conductor

since its foundation in 1957 but, since 1994, William Webb, Associate Artistic Director, has also undertaken some of the conducting. During the 1996-97 season Barry Griffiths and Christopher Adey were invited as Guest Conductors.

For the 1996 Edinburgh Festival the course was held at Napier University from the 10-18 August. Rehearsals were held from 9.30 a.m. to 5.30 p.m. daily with sectional rehearsals taking place for an hour on most days. The two conductors were joined by professional principal orchestral players to lead the string sections:

Edmund Reid	co-leader of English National Orchestra
Charlotte Edwards	violin - English Sinfonia
Jeremy White	viola - principal viola at Covent Garden until 1993
Alastair Blayden	cello - guest principal cello with the LPO
John Clark	double bass - Royal Scottish National Orchestra

Repertoire included:

David Bedford	<i>Alleluia Timpanis</i>
Delius	<i>Brigg Fair</i>
Dvořák	Cello Concerto
Ligeti	<i>Lontano</i>
Ravel	<i>Daphnis et Chloé</i> Suite No. 2
Respeghi	<i>Feste Romane</i>
Leonard Salzedo	Concerto for 3 Clarinets and Orchestra
Scriabin	<i>The Poem of Ecstasy</i>
Strauss	<i>Ein Heldenleben</i>
Stravinsky	<i>Petrushka</i> (1911 version)
Wagner	<i>Ride of the Valkyrie</i> Overture

During the 1996-97 season the orchestra had six other one or two-day courses:

1. October 1996, South Hill Park, Bracknell
Conductor: Barry Griffiths
Soloist: Julia Belyavin

Programme: Prokofiev *Lieutenant Kijé Suite*
Dvořák *The Noon Witch*
Bartók *Rhapsody No 1*

2. 2/3 November 1996, Kingsway College, London
Conductor: Harry Legge

Programme: Verdi *Falstaff* Overture

3. 24 November 1996, The Victoria Rooms, Bristol
Conductor: William Webb

Programme: Stravinsky *The Rite of Spring*

4. 18/19 January 1997, Kingsway College, London
Conductor: Christopher Adey

Programme: Bruckner Symphony No. 7

5. 1/2 March 1997, Kingsway College, London
Conductor: William Webb

Programme: Rawsthorne *Street Corner Overture*
Walton Symphony No. 1

6. 18 May 1997, New Theatre Royal, Portsmouth
Conductor: Harry Legge

Programme: Fauré *Masques et Bergamasques*
Mendelssohn Symphony No. 4 ‘Italian’

The cost of the week at Edinburgh for 1996 was:

Resident	£308	Non-Resident	£206
Student Resident	£209	Student Non-Resident	£107

The cost of one or two day courses for 1996-97 were:

One-day course	Students £10	Non-Students £16
Two-day courses	Students £12	Non-Students £19

All the weekend courses have a professional leader and conductor. The one-day courses rehearse in the morning and afternoon followed by an informal concert with a non-paying audience at 6.30 p.m. The two-day courses rehearse in the afternoon on the first day, followed by morning and afternoon rehearsals on the second. Again an informal concert takes place at 6.30 p.m. Applications for these courses are accepted from all players capable of playing the repertoire and Legge maintains that he can ascertain from the application form whether an applicant will be of a good enough standard. (Duchen, 1992). Most players are either students or young professionals, but instrumental teachers as well as some very good amateur players also participate.

The 1996 application form asks applicants to indicate their age in brackets of up to 25, 25-35, 35-50 and over 50.

The orchestra has to raise some £40,000 to £50,000 per annum in order to maintain its programme of training and to push forward with development plans which include master classes and opera as well as the development of a wider musical base. The fees, as already shown in this chapter, are sufficiently low for players that membership is not prohibitive through cost, and there is a lower rate for students.

There are no full time members of staff. The professional musicians are engaged as required, the Administrator is part time and there is an Honorary Secretary. Since 1993 an office for administration has been provided by the London College of Music at Thames Valley University. The affairs of the orchestra are managed by a Council of Management who are elected from an Advisory Council. Funding, which in the early days was from the ACGB and the Scottish Arts Council, is now mainly through charitable trusts and business companies. The 1996/97 season brochure acknowledges the support from the following:

The Musicians' Union	British Reserve Insurance Company
Britten-Pears Foundation	John Ellerman Foundation
General Accident	The Inverforth Charitable Trust
Glaxo Wellcome	Ronald and Mary Keymer Trust
P.F. Charitable Trust	Matthews Wrightson Charity Trust
John Perryn's Charity	The Rayne Foundation
The Robertson Trust	Tay Charitable Trust

as well as many other individuals, trusts and companies.

For an orchestra such as this to have not only survived but grown in stature over the 40 years of its existence says a great deal about the driving force of its founder, Harry Legge, its sound administration and the regard in which it is held by so many musicians. In 1982 Legge received the award Officer of the Order of the British Empire (OBE) for services to music. Although the initial idea of the orchestra was to give playing opportunities to those students specifically at the Edinburgh Festival, Legge realised that there was a gap in the training provision and has sought to do as much as possible to fill it.

6.7 THE ERNEST REED ORCHESTRA

This orchestra was the brainchild of the music educator Ernest Reed. Reed had founded the first youth orchestra in the UK in 1926, the London Junior Orchestra. The Junior Orchestra grew into four separate orchestras, with eleven affiliated orchestras in the provinces and overseas. So much enthusiasm was generated amongst its players that a senior orchestra of a much higher standard was soon demanded and thus the Ernest Reed Symphony Orchestra (ERSO) was founded in 1932. (ERMA, 1994). Until the Second World War this orchestra was one of the main sources of training for prospective talented orchestral players in London. It also provided the opportunity for many professionals who were thrown out of work during the world wide economic slump to maintain their orchestral skills, so much so that for a time the ERSO was a semi-professional orchestra to which amateurs were only admitted on the grounds of outstanding talent. The orchestra played for BBC broadcasts to schools as well as performing a wide-ranging concert series in schools, universities and music festivals.

After the war the ERSO was still a training ground for music students, especially those from the Royal Academy of Music where Reed was a Professor. Concerts were given in the Westminster Central Hall, the Academy's Dukes Hall and, from 1949, the Civic Hall in Croydon. Two prestige concerts were also given twice a year at the Royal Albert Hall and from 1951 at the Royal Festival Hall. These concerts gave the orchestra much public exposure and increased financial support through the larger paying audiences. (ERMA, 1994)

One further legacy from Ernest Reed was the establishment in 1960 of the Ernest Reed Music Association (ERMA). From this point onwards ERMA was responsible for all legal, administration and managerial aspects of the Ernest Reed assets and activities. (ERMA, 1994)

Following Reed's death in 1965, conductors were engaged for each concert until in 1970, Terrance Lovett was appointed as conductor of ERSO. However the late 1970's saw financial troubles and in 1980 the Ernest Reed Youth Orchestra (formerly

the London Junior Orchestra) and the ERMA Choir were closed. In 1981 a new conductor was appointed, Howard Williams, who had been a staff conductor at English National Opera (ENO). The series of changes and cutbacks led to confusion and uncertainty and players left the orchestra. Williams however announced that for his first concert the orchestra would perform Stravinsky's *Rite of Spring* and the effect was immediate. There were queues of players at the auditions for extras and many of them later joined the orchestra as full members. There was also an improvement in the area of greatest need i.e. in the numbers of string players. However, both this and the following concert - Elgar's *Dream of Gerontius* attracted only very small audiences.

When an amateur orchestra like the ERSO sets out to provide a training in orchestral performance for their members rather than just music recreation for amateurs, they are faced with the dilemma of wanting to play a wide and varied repertoire to a real audience. However, they then find that it is often very difficult to generate interest from the concert going public. A serious amateur orchestra, and certainly one the size of ERSO, needs the experience of playing in large concert halls, but is unable to do so due to the expense of hiring such a venue when audiences tend to be low in numbers.

ERSO went some way to solving these problems by returning to the earliest aims of the orchestra, and renewing its connections with education. They increased the orchestra's input to the well-known Concerts for Children, as well as to the regular Christmas Children's Carol Concert and in 1983 added an orchestral concert to the series. The traditional adult carol concert was changed with a fully orchestral first half and the carols now confined to the second half. The changes increased audience numbers, and the new format gave the orchestra the opportunity to perform large-scale orchestral music. This in turn led to the idea of promoting a concert at the Barbican which would have a teaching content in the form of spoken introductions, themes played and explained in advance and would be specifically designed to appeal to both adults and older children. The first took place in 1986 and over the following six years the typical audience grew from 800 to 1600. In 1989 Peter Stark took over as Principal Conductor and the current leader is John Crawford described in their publicity as "one of London's best known orchestral violinists."

The orchestra is still run by the Ernest Reed Music Association, which is a registered charity, from the Director's home in New Malden. As with other concert promoters the ERSO has to ensure that the concerts attract as large an audience as possible. Everything has to be paid for from box office receipts and, with no sponsor to ease this burden, it is very important that income from tickets is maximised. The membership of the orchestra is open to performers of the required high standard and players tend to be drawn from young professionals, music students and teachers, as well as from talented amateurs. The orchestra aims to provide training in an extensive and widely varied repertoire with frequent public performances, mainly in the major London concert halls.

The majority of the orchestra join as regulars who take part in all or nearly all of the season's concerts. Some others join as extras who are invited, when there are vacancies, to rehearse and perform with the orchestra on a concert-by-concert basis. There is no membership subscription. To join the orchestra wind players take an audition either at the start of the season or as vacancies arise. String players attend one or more rehearsals on the basis of which they may be invited to join. Auditions and trials start in September before the season starts. As the standard of the orchestra is high concerts can be prepared quickly. When players come to the orchestra they like the standard and want to stay but, as so many concerts are given, most regulars stand down for some of them and so a pool of extras is needed. (Barfoot, 1992)

ERSO's programme policy has not changed in recent years, but the standard of the orchestra and in particular the string sections has continued to improve and its function as a training orchestra is perhaps more valuable than it has ever been. Despite the cutbacks in LEA funding in recent years there is still extensive provision throughout the country of high-level training for youth orchestras. But in the postgraduate years there are few opportunities for the talented performer to continue to get both regular orchestral rehearsals at a high level and demanding concert experience.

The status of amateur orchestra is one to which the current director, Noel Long is committed. “ We do think of ourselves as a training orchestra; we’re amateur in the sense that our musicians are not paid for performing, and we hardly ever engage professional players unless because of illness or injury.” (Barfoot, 1992)

In the preparation of programming careful consideration is needed; firstly to challenge the players in the quest for ongoing orchestral training and secondly that the music is appropriate to the occasion. Therefore the policy for the children’s concerts is to have colourful shorter pieces with which the children can identify and to have the pieces introduced or to have a storyteller. Two other factors in the promotion of the concerts are firstly that repertoire is required to involve the whole orchestra, and so tends to be drawn from the 19th and 20th centuries. Secondly, as the concerts are given in one of London’s major concert halls with a large seating capacity alongside high hire charges and expenses there has to be a certain amount of popularity in programming to ensure maximum audience numbers. In contrast, for concerts which are primarily to train the orchestra a smaller venue, St Cyprian’s Church near Baker Street in central London is felt by the orchestra to be ideal. It is large enough to house the orchestra and sufficiently inexpensive that much smaller audiences can still cover the cost of hire.

The season is usually one of 8 to 10 concerts, some of which will form part of the Ernest Read Concerts for Children series. The concerts and repertoire for the 1996/97 season was follows:

1. Saturday 12 October, Royal Festival Hall
Ernest Reed Concert for Children
Conductor Peter Stark
Programme introduced by Richard Stilgoe

Bizet	<i>Carmen</i> Suite No.1
Paul Englishby	<i>The Last Clarinet</i>
Dvořák	Symphony No. 9 1st movement
Weinberger	Polka - <i>Schwanda the Bagpiper</i>

Songs	Choir: <i>Sweet Nightingale</i> Audience: <i>The Anvil Chorus</i> - Verdi
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2. Saturday 16 November, Royal Festival Hall

- Ernest Reed Concert for Children
 Conductor: Peter Stark
 Soloist: Verity Gunning (aged 15)
 Programme introduced by Richard Stilgoe
 Bizet *Prelude: L'Arlésienne*
 Elgar *Enigma Variations* (omitting 5,10,12-14)
 Albinoni Oboe concerto 1st & 3rd movements
 Berlioz *Hungarian March*
- Songs Choir: *When Daisies Pied* - Arne
 Audience: *The Animals* - J. Willcocks
3. Saturday 30 November, Royal Festival Hall
 Ernest Reed Concert for Children
 Conducted and introduced by Philip Ellis
 Storyteller: Denis Quilley
- Haydn *The Seasons* Overture
 Paul Reade *Cinderella*: A Story with Music
 Prokofiev Suite: *The Winter Bonfire*
 Tchaikovsky *The Nutcracker* Suite (extracts)
- Songs Choir: *The Bonfire*
 Peace to the World
 Audience: *Jingle Bells*
 Wassail Song
 Good King Wenceslas
4. Sunday 19 January, St Cyprian's Church
 Conductor: Peter Stark
 Soloist: Rachel Ford
- Tchaikovsky *Rococo Variations*
 Brahms Symphony No. 4
5. Saturday 8 February, Royal Festival Hall
 Ernest Reed Concerts for Children
 Conducted and introduced by Peter Stark
 Storyteller: Johnny Morris
 Junior Violin Consort from the Menuhin School
- Rimsky Korsakov *Scheherazade* (extracts)
 Borodin *Polovtsian Dances*
 Vivaldi Concerto in F for 3 Violins
 Elgar *Wild Bears* from *Wand of Youth* Suite No 2
- Songs Choir: *Lament of the Female Slaves* - Borodin
 Audience: *Song in Praise of the Khan* - Borodin

6. Saturday 8 March, Royal Festival Hall

Ernest Reed Concert for Children
 Conducted and introduced by Michael Smedley
 Soloist: Guy Johnston (aged 17)
 Storyteller: David Kossoff

Mozart	Symphony No. 40 1st movement
Tchaikovsky	Story and Music from <i>Swan Lake</i>
Lalo	Cello concerto - Finale
Lutoslawski	<i>Little Suite</i> - 1st & 2nd movements

Songs	Choir: <i>Early One Morning</i> Audience: <i>Waltzing Matilda</i>
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7. Sunday 27 April, St Cyprian's Church

Conductor: Peter Stark

Holst	<i>A Somerset Rhapsody</i>
Tippett	<i>Ritual Dances</i> from <i>A Midsummer Marriage</i>
Sibelius	Symphony No. 6

8. Saturday 17 May, Royal Festival Hall

Ernest Reed Concert for Children
 Conducted and introduced by Philip Ellis
 Storyteller: Johnny Morris

Shostakovitch	Symphony No. 5 2nd movement
Kleinsinger	<i>Tubby the Tuba</i>
Sibelius	<i>Finlandia</i>
J Strauss II	<i>Perpetual Motion</i>

Songs	Choir: Competition Winning Songs Audience: <i>John Brown's Body</i>
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9. Sunday 8 June, St Cyprian's Church

Conductor: Peter Stark
 Soloist: Jill Sadler

Saint-Saëns	<i>Danse Macabre</i>
Debussy	Rhapsody for Clarinet and Orchestra
Debussy	<i>Prélude à l'après-midi d'un faune</i>
Rachmaninov	Symphony No. 3

The commitment to the orchestra's policy of providing top quality orchestral training has never wavered and its place is as important as it ever has been. An indication of the considerable significance of this orchestra is shown by the names of past players

such as Jack Brymer, Alan Civil, Barry Tuckwell, Crispian Steel-Perkins, James Galway and Tristan Fry.

6.8 THE NEW WORLD SYMPHONY ORCHESTRA
A comparison.

Formed in 1987 under the leadership of Michael Tilson Thomas, the New World Symphony Orchestra (NWS) is perhaps one of the foremost training orchestras in the world. Its purpose is to prepare highly gifted musicians for “leadership positions in orchestras and ensemble groups throughout the world.” (New World Symphony, 1998). The “Statement of Purpose” from the 1997-98 fellowship and information application states:

“The New World Symphony is dedicated to the artistic and personal development of outstanding instrumentalists. The New World Symphony provides highly gifted graduates of music programs at leading colleges, universities and conservatories the opportunity to enhance their musical education with the finest professional training in order to gain a competitive edge in seeking permanent orchestral and ensemble positions.” (NWS, 1997b)

Tilson Thomas had worked with a number of youth orchestras prior to the formation of the NWS, and in addition had created an orchestra with Leonard Bernstein on the west coast of America to continue the work of Tanglewood. Tilson Thomas felt, however, that existing orchestral training opportunities in the USA were not sufficient:

“I became aware that when the summer was over there were a lot of very talented people who didn’t really know where they were going to go. I began to say that it was a pity there was no such thing as a national academy for people who had just graduated, somewhere they could go for a couple of years to test their wings and see what parts of the music world interested them most.” (Duchen, 1992b)

Based in Miami Beach in Florida, the orchestra has a membership of about 75 players. Auditions are held annually attracting nearly 1000 applicants from which 30 to 40 players are taken. The ages range from 21 to 30. All applicants must be graduates from either conservatoire or university and those selected will undertake a three-year programme of training. It is hoped that this opportunity will “enhance their musical education with the finest professional training in order to gain a competitive edge in seeking permanent orchestral and ensemble positions.” (NWS, 1995a). In 1997 auditions were held over a two month period from the end of February, taking place in 16 cities across the USA – San Francisco, Los Angeles, Dallas, Baltimore,

Philadelphia, Ann Arbor, Rochester, Cleveland, Oberlin, Cincinnati, Bloomington, Miami, Houston, Chicago, Boston and New York. (NWS, 1997b)

For the 1995-96 season the orchestra had 76 players, 28 (37%) of whom were female. Most students were in their mid-twenties, as can be seen from the following table:

Table 35: New World Symphony Orchestra – Membership by age

Age	21	22	23	24	25	26	27	28	29	30
No.	0	5	6	9	10	14	15	7	7	3

(NWS, 1995b)

The orchestra also welcomes applicants from overseas: “Recognizing the benefits of multiculturalism, the institution is committed to including participants from diverse backgrounds.” (NWS, 1995a). The players from the orchestra in the 1995/96 season were from 11 different countries, but those from the USA make up 76% of the whole orchestra.

USA	58	Japan	4
China	3	Israel	2
Latvia	2	Canada	2
Holland	1	Ukraine	1
Scotland	1	Brazil	1
Russia	1		

(NWS, 1995b)

In addition to inviting 30 to 40 full time new fellows each year to take part in the NWS, there are also, selected from the auditions, a list of players to form a substitute pool. From this pool players are called on either to fill in temporary vacancies or to take part when larger forces are required. Each season the NWS invites over 150 musicians from the pool to substitute for both orchestral and chamber repertoire.

The concerts, which are given in the Lincoln Theatre in Miami, are based around a series of Symphony Orchestra performances. These are under the direction of either Michael Tilson Thomas or the Conductor-in-Residence, David Loebel, who was appointed in 1997. There are also visiting internationally renowned guest conductors.

In the 1997-98 season schedule Tilson Thomas is indicated as conductor for 13 of the orchestra's symphonic concerts as well as for five concerts for the orchestra's 10th Anniversary Tour. The orchestra was scheduled for another 19 concerts for symphony orchestra. Of these, Loebel conducted six with the others under the direction of the following:

Emil de Cou (2)	Marek Janowski (2)
Maximiano Valdes (2)	Stanislaw Skrowaczewski (3)
Zedenek Macal (2)	David Alan Miller (1)
Stefan Asbury (1)	
(NWS,1997)	

The itinerary for the 10th Anniversary Tour to Europe in 1998 included the following concerts:

February 9 th	Warwick Art Centre, Warwick
February 10 th	Barbican Centre, London
February 11 th	Cité de la Musique, Paris
February 12 th	Concertgebouw, Amersterdam
February 13 th	Konzerthaus, Vienna

However, during the entire season the orchestra members deliver a much wider range of concerts, resulting in the need for extensive and rigorous training across the entire music spectrum:

Also included each season are a chamber music series under the direction of Scott Nickrenz, a new music series, small ensemble concerts, a family series, and special concerts which often develop their entrepreneurial and community outreach skills. One recent outcome of this initiative was the creation of the "Music Mentor" program that pairs NWS fellows with high school music students for private music lessons, culminating in an annual "Side-by-Side" spring concert showcasing the talents of the young students with their NWS mentor." (NWS, 1998)

The repertoire covered during the nine-month season is impressive. The season starts in September and goes through to May. The concert calendar for the 1997-98 season, taken from the NWS web site on the internet, is listed below within each ensemble:

<u>Brass and Percussion ensemble</u>	
Bernstein arr. Crees	Overture <i>Candide</i>
Brahms arr. Crees	Two Intermezzos
Brahms arr. Crees	Rhapsody

J.S. Bach arr. Crees	Toccata and Fugue in D minor
Bernstein arr. Crees	Dance Episodes from <i>On the Town</i>
Brahms arr. Crees	<i>Variations on a theme by Haydn</i>

String Orchestra

J S Bach	Suite No. 2
Bloch	Concerto Grosso No1 for piano and strings
Stravinsky	Apollon Musagète
Tchaikovsky	<i>Souvenir de Florence</i>
Verdi orch. Verdi	String Quartet in E min
Walker	<i>Lyric</i> for strings

Wind ensemble

Barber	<i>Summer Music</i> for Woodwind Quintet
Beethoven arr Hindemith	<i>Geschwindmarsch</i> from Five Short Pieces <i>Geschwindmarsch</i> from Symphonia Serena
Dvořák	Serenade in D minor
Gabrieli	Aria della battaglia
Walter S Hartley	Concerto for 23 winds
Kurka	Suite <i>The Good Soldier Schweik</i>
Willem Van Otterloo	Sinfonietta
Persichetti	Serenade No. 1 for ten wind instruments
Strauss	Sonatina No. 1 in F maj <i>Invalids Workshop</i>

Baroque Festival

C.P.E. Bach	Sinfonia No. 3
J.S. Bach	Concerto No. 1 for harpsichord
	Suite No. 3
	Suite No. 4
Gluck	Two dances from <i>Orfeo</i>
Handel	Ballet Suite from <i>Ariodante</i>
	Concerto Grosso in D major
	Concerto Grosso in C major
	<i>Geloso tormento</i> from <i>Almira</i>
	<i>Treuloser Mensch</i> from <i>Almira</i>
	<i>Water Music</i> Suite No. 1
Locke	Music from <i>The Tempest</i>
Purcell	Suite from <i>King Arthur</i>
Telemann	Overture in C major,
Telemann	Concerto for 2 flutes, Oboe d'amore and strings
Vivaldi	Concerto for Violin, 2 Oboes, 2 Horns, Bassoon and strings

New Music concerts

John Adams *Harmonielehre*

Michael Daugherty	<i>Desi</i>
Debussy orch. Adams	<i>Le Livre de Baudelaire</i>
Gould	<i>String music</i>
John Harbison	Flute Concerto
Michael Torke	<i>Ash</i>
George Tsontakis	<i>Perpetual Angelus</i>

Musical Xchange

J.S. Bach	Chaconne from Partita No. 2 for violin
Fine	Music for Piano
Handel	Sonata No. 3
Hindemith	Sonata for Viola and Piano Op. 11
Mozart	Trio in E flat major for piano, clarinet and viola

Family concerts

Bernstein	‘Mambo’ from <i>West Side Story</i>
Ginastera	‘Danza del trigo’ from <i>Estancia Suite</i>
Hupfield arr DiLorenzo	Finale from Harp concerto <i>When Yuba plays the rumba on the tuba down in Cuba</i>
Lecuona arr. Gould	<i>Gitaneries</i>
Lecuona arr. Grofe	<i>Malaguena</i>
O’Farrill	Finale from <i>Three Cuban Dances</i>
Roldan	<i>Ritmica No. 5</i> for percussion ensemble
Rosas	<i>Over the Waves</i>

Tour of Florida

Weber	Overture <i>Euryanthe</i>
Rachmaninov	Piano Concerto No. 3
Mussorgsky orch. Ravel	<i>Pictures at an Exhibition</i>

Symphony Concerts

Bartók	<i>The Miraculous Mandarin Suite</i>
Barber	<i>Knoxville: Summer of 1915</i>
Beethoven	<i>Ah, perfido!</i> Scene and Aria
	Fantasy in G minor for piano
	Fantasia in C minor for Piano, Chorus and Orchestra
	‘Kyrie’ and ‘Gloria’ from Mass in C
	Piano Concerto No. 4
	‘Sanctus’ from Mass in C
	Symphony No. 3 ‘Eroica’
	Symphony No. 5
	Symphony No. 6 ‘Pastoral’

The Postgraduate Provision – The New World Symphony Orchestra

Beethoven	Triple Concerto for Piano, Violin and Cello
Brahms	Hungarian Dances Nos. 1, 3 & 10
Brahms orch. Schoenberg	Symphony No. 2 in D
Debussy	Piano Quartet No. 1
Ginestera	<i>Images</i>
Glinka	<i>Variaciones concertantes</i>
Haydn	Divertissement from <i>A Life for the Tsar</i>
Hindemith	Symphony No. 82
Ives	<i>Mathis der Maler</i>
Kodály	<i>Three Places in New England</i>
Ligeti	<i>Háry János Suite</i>
Lutoslavski	Violin Concerto
Mahler	Concerto for Orchestra
Mozart	Symphony No. 4
	Piano Concerto No. 20
	Symphony No. 33
	Symphony No. 40
Prokofiev	Suite <i>Cinderella</i>
	Symphony No. 1 'Classical'
Ravel	Piano Concerto
Ravel	<i>Valses nobles et sentimentales</i>
Rodrigo	<i>Concierto de Aranjuez</i>
Schubert	Symphony No. 9
Schumann	Cello Concerto
Shostakovitch	Piano Concerto No 2
Skrowaczewski	<i>Music at Night</i>
Strauss	<i>Death and Transfiguration</i>
Stravinsky	Concerto for String Orchestra in D major
	<i>Petrouchka</i> (1947)
	<i>Pulcinella</i> Suite
Tchaikovsky	Symphony No. 4
Weber	Overture <i>Euryanthe</i>

Chamber Music Concert

Bartók	<i>Contrasts</i>
Beethoven	Quintet for Piano and Wind
Brahms	Septet
Copland	Sextet
Debussy	<i>Syrinx</i>
Enescu	Violin Sonata No. 3
Ewazen	<i>Frost Fire</i>
Frazelle	<i>Fiddler's Galaxy</i>
Villa Lobos	Trio No 3 for piano, violin and cello
Martin	<i>Concerto da Camera</i>
Schumann	Andante and Variations
Schumann	Piano Quartet
Weisberg	Concerto for two pianos and two percussion
Wuorinen	Piano Quintet

There were also concerts listed with programmes to be announced and these included:

Musicians' Forum – 6 Concerts produced and presented by NWS musicians
Three other Musical Xchange concerts – one entitled "Music from America"
Another part of a Beethoven Festival
Two more Family Concerts
Two concerts of Concerto Competitions
A High School Side-by-Side Concert
One other New Music Concert
(NWS, 1997)

Other training that fellows receive during each season is aimed at covering different aspects of professional musical life. This includes audition training, where NWS fellows hold their own audition committee to help prepare for forthcoming professional auditions. Mock auditions usually take place on a monthly basis with students playing in front of their peers.

The orchestra attracts wide exposure from the media, due to its significant standing and thus the fellows are given recording opportunities for CD, radio and television:

Since 1992, the New World Symphony has produced seven CD recordings, several radio broadcasts, a number of television documentaries, a Univision special with Gloria Estefan and the first closed-circuit live concert telecast in South Florida." (NWS, 1997b)

The training also includes a community outreach and education programme in which every fellow is expected to take part. This aspect is designed and run by the fellows themselves:

"Ranging from mentoring programs in local schools to free concerts in community centres, these real-life experiences establish direct artist-audience contact and sharpen presentation, speaking and teaching skills. Fellows connect with non-traditional audiences and take an active role in integrating classical music into the life of the community." (NWS, 1997b)

Once selected, fellows receive financial and other benefits. Firstly each fellow receives a stipend or living allowance for the duration of the season. This allowance is intended to cover such basic living costs as food, telephone, optional low cost health insurance, musical purchases and other incidental expenses. This does not include housing. The NWS provides free housing in two hotels, owned by the NWS,

on Miami Beach. Each apartment is fully furnished and has full cooking facilities and private bathroom. The stipend received by fellows is graduated according to year in recognition of the increased costs that second and third-year fellows are likely to incur from audition related expenses. For the 1997-98 season these allowances were:

First-Year Fellows	\$330 per week
Second-Year Fellows	\$345 per week
Third-Year Fellows	\$370 per week

All new fellows also receive a one-off travel grant of \$300 to help with relocation expenses. A housing deposit of \$150 is deducted from the stipend of all new fellows which is held until the student leaves the NWS, less any charges for damage etc.

Fellows are granted time off in order to take part in auditions or any other activity deemed necessary and beneficial to their professional development. Any time off is granted at the discretion of the NWS artistic staff, although there are parts of the season known as “blackout” periods. These are periods of importance such as the preparation and production of recordings and tours.

The NWS covers the cost of instrument insurance and also has limited funding for low interest loans of up to \$5,000 for the purchase of instruments.

Students from abroad must be in possession of the correct visa and are not permitted to audition for the NWS whilst on a tourist visa. Foreign students accepted by the NWS are given financial help towards visa costs, with 50% of the visa fees being covered up to a maximum of \$2,000.

The success of the NWS is reflected in particular by the 85% of past players who are now employed in full-time professional orchestras, ensembles and teaching positions. (NWS, 1997b). The 1997-98 information and application booklet lists 51 orchestras, of which seven are not in North America, and nine universities and conservatoires where students from the NWS have been employed full-time.

The involvement and commitment from Michael Tilson Thomas has been invaluable. The project also had immediate and continuing success because not only was it being

pioneered by a musician with international standing, but also had the financial backing of the multi-millionaire and music enthusiast Ted Arison. It also had administrative expertise in their first president and chief executive officer, Jeffrey Babcock, (who later moved on to manage the cultural olympiad for the 1996 Olympics in Atlanta).

The training itself can be seen to encompass the many different types of musical training necessary for the professional orchestral musician. Attention is given not only to symphonic music but to a very wide range of chamber music, sectional music, popular classical music, contemporary music, particular differing styles such as gypsy, gospel and baroque music, community outreach as well as opportunities for individual performance.

CHAPTER 7 THE SUPPORT SYSTEM

7.1 ASSOCIATION OF BRITISH ORCHESTRAS

Started as the Orchestral Employers' Association in 1947, the Association of British Orchestras was originally founded to “provide a consultative and advisory body on matters affecting the interests of its members.” (ABO, 1997). Today, whilst still retaining these interests, the ABO sees itself having “a much broader profile, taking a proactive role in supporting and developing the collective interests of the UK’s orchestral provision.” (ABO, 1997). This profile has now extended to now include youth orchestras and conservatoires, smaller scale theatre and opera companies and an affiliate membership which includes composers’ organisations, concert agents, halls and promoters. A full list of the ABO membership is in Appendix 6. The role of the ABO:

“Encompasses four key objectives:

- To take a proactive role in the development of the orchestral profession
 - To be an advocate for the orchestral life of the UK
 - To promote professionalism and expertise in the management of orchestras
 - To encourage and support the development of the educational role of orchestras in its widest sense”
- (ABO, 1997)

The ABO’s interest in music education has mainly been in two distinct areas. Firstly in the training given to conservatoire students and secondly in the training of professional players in outreach education for schools and the community.

As part of their educational outreach the ABO set up a National Training Programme following their education project “The Turn of the Tide” during 1992/93. The development of this programme is set out in the ABO report “Training for Education: A National Programme for Orchestral Players.” (ABO, 1996). The training of the players was seen as a necessary part of the project and the success of these training days, plus the players’ requests for more support in their own education work, led to the setting up of a pilot scheme which ran through 1994 and 1995. The programme was established to “give professional orchestral players guidance, skills and support for their education at all levels.” (ABO, 1996) and in response to requests from Education Managers and players four different workshops were run.

These training sessions were run by the ABO with the help of the Arts Council of England, the Baring Foundation, the Idlewild Trust and the Paul Hamlyn Foundation in four regional centres - London, Newcastle, Manchester and Glasgow.

1. Leading Workshops. This was a one-day session with composer Alec Roth aimed at players with little or no experience in education. Aspects of workshop techniques covered were: planning/preparation, structure, leadership, group work, composition and improvisation. Other issues tackled were working with teachers, the requirements of the national curriculum and the role of the professional orchestral players in an educational setting. There were seven sessions across the four centres with 115 ABO orchestral players participating. (ABO, 1996)
2. Working with Dance. This was another one-day session with Alec Roth, this time with choreographer Denni Sayers as well, and focused on professional musicians working on cross-curricular arts projects. Participants discussed the problems of communication between art forms and of finding common language as well as the more practical elements of links between dance and music. There were three sessions, one in each of London, Manchester and Glasgow with a total of 39 players taking part. (ABO, 1996)
3. Improvisation. These one-day training sessions were with composer Peter Wiegold and were aimed at orchestral players who wished to improve their improvisational skills and to gain confidence in using improvisation within an educational context and at all levels of education. Seven sessions were given across all four centres with 88 players taking part. (ABO, 1996)
4. Leading. This was a three-day course with Peter Wiegold and focused on the responsibilities, tasks and skills involved in taking charge of and leading education projects at all levels. There was only course of this kind and it was held in London with 11 players taking part. (ABO, 1996)

Those taking part came from the following organisations:

Aldeburgh Foundation
BBC National Orchestra of Wales

Academy of St Martin in the Fields
BBC Philharmonic

BBC Symphony Orchestra	BBC Scottish Symphony Orchestra
BBC Young Musicians '96	Bournemouth Orchestras
Britten-Pears Orchestra	Britten Sinfonia
BT Scottish Ensemble	City of Birmingham Symphony Orchestra
City of London Sinfonia	English Classical Players
English Northern Philharmonia	English String Symphony Orchestra
English Sinfonia	Glyndebourne Touring Opera Orchestra
Hallé	London Mozart Players
The London Philharmonic	London Philharmonic Youth Orchestra
London Symphony Orchestra	Manchester Camerata
Milton Keynes City Orchestra	Music Theatre Wales
Newbury Symphonia	National Youth Orchestra
Northern Sinfonia	Royal Academy of Music
Royal Scottish National Orchestra	Royal Liverpool Philharmonic Orchestra
Scottish Chamber Orchestra	Scottish Opera Orchestra
Ulster Orchestra	

This gives a total of 35 with 253 players taking part. (The ABO document gives a total of 264 players which is not correct given that the breakdown of numbers for each course is accurate.) (ABO, 1996). The “Training for Education” document then gives two pages of “Issues for discussion” as follows:

1. Feedback. There was feedback from the players involved which was “overwhelmingly positive.”
2. Costs. As stated earlier, the ABO had financial help from The Arts Council of England, the Baring Foundation, the Idlewild Trust and the Paul Hamlyn Foundation with this project. The Association’s costs included fees and travel expenses for the workshop leaders, venue hire, catering and administrative costs. The ABO estimated the average cost per player to be £56.72, though this did not include players travelling expenses or fees or the ABO’s administrative time and related overheads. With 253 players taking part the total direct expenditure totalled £14,350.16. Travelling expenses and any fees incurred were, in principle, to be paid by the individual orchestras although in some cases expenses were also met by the players themselves.
3. Participation. The ABO had anticipated a greater response to the project, allowing for a maximum of 25 orchestral players per workshop compared with an average take-up of 13 per course. Nevertheless, they did not feel that the quality of the workshops had suffered because of the reduced number. (ABO, 1996)

4. Orchestras' own Training Schemes. The ABO review of the initiative states that some of their orchestras now undertake their own training schemes, some modelled on the ABO approaches, and this may have been responsible for the drop in expected numbers. In addition Education Managers from such orchestras were reported to feel the national scheme to be "less relevant." (ABO, 1996)

5. The OMTF scheme. The internal review also examined the ABO's Opera and Music Theatre Forum which has been running a similar scheme for singers, but which is outside the scope of this study.

6. **The Future.** The ABO states that it is:

"committed to the development of this work, but does not have the funding to continue the scheme in the immediate future. We feel however that there is a potential to develop a national training programme which is complementary to orchestras' own training schemes, focusing on summer school and fellowships. In the immediate future, training needs which will be thrown up by the national education project should be a priority, with a dedicated summer school in 1996." (ABO, 1996).

Since the publication of this paper the ABO has held a two-day residential course led by composer Alec Roth and cellist Matthew Barley as a central element of the ABO's 1997 National Education Programme. This course was centred on the training of players and education managers to help them with their work in education. (ABO, 1996)

Some members of the Association of British Orchestras have for the last few years been critical of the training given by the conservatoires, but at the same time the ABO has also tried to establish better working relationships between the professional orchestras and the music colleges. The first public criticism of the conservatoires came in the 1994 ABO conference held in Bournemouth. The morning of the second day of the conference had a session entitled "Today's Musician: Tomorrow" with two speakers - Andrew Litton, the Principal Conductor and Artistic Adviser of the Bournemouth Orchestras and Anthony Woodcock, the Managing Director of the Bournemouth Orchestras.

Woodcock opened the session by saying that the title contained two conflicting ideas. Firstly, one which implied reassurance in suggesting that today's music is tomorrow's.

Secondly, whether today's musicians are what we want or need for the future; this idea posing more provocative thought as it needed to address the question of suitability of today's musicians in terms of future music, performance, conservatoire training and the uncertainty of what the future holds. (Woodcock, 1994). Woodcock went on to say that music has not kept up with the radical changes in society and that the explosion of demand created by cultural patrons, audiences and musicians was a very long time ago, leaving contemporary music now largely viewed as alien. This can be seen by the large amount of criticism of modern music. Woodcock accuses the BBC and the Arts Council of being cultural patrons that are "elitist in the worst way in that they are not concerned with society now." (Woodcock, 1994). He further added that the recession had acted as a catalyst and had brought to the fore many problems "attacking the fundamental nature of the orchestras and leaving very little for them to remodel for the future." (Woodcock, 1994). But it was the conservatoires of which he was most critical. He commented that:

"Musicians are still trained using 19th century methods and values. Students become professors and inculcate their students in the same myth: that young people need to learn an instrument from the age of five to develop the correct muscle strengths and techniques in their hands.

"Classical music is the only industry in which the trainers have nothing to do with the employers." (Woodcock, 1994)

Woodcock went on to say that he had never been asked by a conservatoire what sort of musicians he, as an employer, needed for the future. Woodcock put forward three new requirements of the training establishments - firstly that a new training model is needed which "starts with the creative bombshell of discovery that the musical life of a musician can be more creative, challenging and varied than it is now." Secondly that musicians need to move away from the "regular grind of rehearsal and concert" and thirdly that "the description of musical excellence must be broadened to include other activities: we are becoming accustomed to the musician as community musician but what about the musician's involvement with composition and creativity." (Woodcock, 1994)

Andrew Litton followed, firstly expressing support for all that Woodcock had said. He then added "education no longer seems to serve us" pointing the finger at the media which he claimed "made people want to make money in the easiest way without effort" and that because classical music takes effort we all need to lobby to "reverse the

system of education to reverse these values.” (Litton, 1994). Then he too pinpointed the conservatoires:

“The concept of a well-rounded education must be brought into the conservatoires and they must collaborate with the professional organisations on training students for life as a professional musician. The young players of today need additional skills, such as the ability to sell themselves and create their own future, because it is no longer good enough to just play the notes. We must strike collectively at the new younger generation to re-invent society.

If the trainers have nothing to do with the employers, then at this conference, with so many heads of conservatoires present is it the time to do something about it?” (Litton, 1994)

Kenneth Baird, the Music Director of the Arts Council of Great Britain, who chaired this session, closed this part by asking what the collective noun for principals of conservatoires should be, and the suggestion from the floor came “a lack of principals”. (Baird, 1994).

The session then broke up into smaller groups to discuss the issues raised by Woodcock and Litton, each group led by a representative of a conservatoire, and returning to the main session room to report. Responses were given by the leader of each group. Firstly Dr Philip Ledger, Principal of the Royal Scottish Academy of Music and Drama, reported that his group had had:

“a fascinating but inconclusive discussion about the communication skills which a musician requires for education work in schools and prisons, and for performers in orchestras.” (Ledger, 1994)

They were concerned whether these skills could be taught in music colleges “without detracting from the technical and artistic elements of musical training.” (Ledger, 1994).

The group led by Dr Janet Ritterman, Director of the Royal College of Music, agreed with Woodcock on the need for a well rounded education but also with Ledger’s view that the basic skills would still be required. With regard to Woodcock’s new training model, Ritterman’s group concluded that any model which required change and wanted to move forward needed to be “drawn by the future and not pushed by the past.” They added:

“Conservatoires and the profession must work together to make a new model of the continuing professional education of musicians, from early stages to work within the profession.” (Ritterman, 1994)

Ian Horsburgh, Principal of the Guildhall School of Music and Drama (GSMD), agreed with the previous two speakers but did feel that the experience of different sounds and cultures was also very important and that this was being covered by conservatoires. He concluded:

“ If orchestras are perceived as 19th century institutions, then we must examine the concept of the orchestra itself in order to influence the training of musicians.”
(Horsburgh, 1994)

Christopher Yates, Vice Principal of the Royal Northern College of Music, pointed to the model of musical provision in Finland with much happening at local level as well as national, but noted that this success came about because of the priority the Finns placed on community music. He went on to say that the problem with such a concept in this country is that it would be immediately flawed because politicians would never adequately resource it as “Politicians have forgotten the value of musical education as a social tool.” (Yates, 1994)

Edmund Fivet, Principal of the Welsh College of Music and Drama, reported that his group thought Woodcock’s and Litton’s concept of the lack of contact between the conservatoires and the profession was “rubbish” and that 90% of the teaching undertaken in conservatoires was done by orchestral musicians, indicating that “it is unfortunate that the Bournemouth Orchestras are geographically isolated from the conservatoires.” (Fivet, 1994). He also thought it worth pointing out that “there is no direct funding for the training of orchestral musicians.” I assume here that he is indicating a dedicated course such as the collapsed National Centre for Orchestral Studies or the BBC Training Orchestra. Nevertheless he also admitted that there was a gap here in the education of musicians and that the ABO has a role to play in filling it.

William Webb, Artistic Director of the London College of Music, thought that musicians have strong inhibitions about working in the community. He argued that this was largely due to the focus of conservatoire teaching on solo work and not on orchestral or teaching skills. (Webb, 1994). Such an admission from a director of a conservatoire was certainly a great step forward, though many from other similar establishments did not necessarily support his views. Webb also referred to the much stronger connection between

conservatoires and professional orchestras in recent times, giving the Birmingham Conservatoire and the City of Birmingham Symphony Orchestra scheme as an example. Clare Lane, Orchestral Manager of the Royal Academy of Music, indicated that her discussion group at the meeting had come to the conclusion that in order to remodel the musicians of the future, the professional orchestras must tell the conservatoires what they need. (Lane, 1994)

Litton, in response to such contributions, agreed that he was asking for a lot in expecting the conservatoires to provide well-rounded musicians but argued that co-operation between the member orchestras of the ABO and the conservatoires would help. Libby MacNamara, Director of the ABO, proposed that the Association could help further by setting up joint meetings of the orchestras and music colleges to discuss ways of co-operating and interacting. (MacNamara, 1994).

One year later at the 1995 ABO conference entitled “Collaboration” and this time held in Leeds, there was one plenary session under the heading “Musicians of the Future” and reported on by Ian Horsburgh, Director of the GSMD, who had been one of the participants in a session the previous day, regarding education for the profession during which those present had been given a question to complete: “Why don’t they...” This had produced about 40 responses in total, of which only a few are published in the conference report. Some referred specifically to training issues, for example:

“...get rid of outdated teaching methods and listen to the practitioner.”

“...Have a more realistic attitude to what exactly pupils will do after a course.”

“...prepare students better for the non-musical demands of life as a professional musician.” (Horsburgh, 1995).

In his report back Horsburgh went on:

“The question of change arose: who is responsible for change - the colleges, the orchestras, the audiences? Everybody seemed to think it was somebody else’s responsibility but not theirs. As the debate went on, it emerged that perhaps we all felt we shared the responsibility to discuss these things and, through the dialogue, bring about change.” (Horsburgh, 1995)

Also discussed were apprenticeship schemes between colleges and orchestras, the value of that kind of experience, with positive comments on the organisation of each of the

schemes. In effect little was said or done that had not been put forward or talked about before. Horsburgh concluded:

“In summary, we can say much is already happening in the colleges and orchestras but we do not seem to be telling each other about it outside the particular partnership. Those of us who have been coming to the ABO conferences for many years will recall a certain amount of *deja vu* about the comments which are made and the replies to those comments.” (Horsburgh, 1995)

In the final plenary session of the 1995 conference Gavin Henderson pointed out to the delegates:

“You are all attacking the conservatoires, the conservatoires are attacking the schools. I think the conservatoires are changing and it would be nice if next year they could come to this conference and say ‘this is what we are doing, this is what is happening, these are the problems we are finding with people who are coming into the colleges’, and I think that what the profession is doing in schools pre-conservatoire is something which we should be involved with much more closely. I have found in my first few weeks of running a conservatoire that the most reactionary people we deal with are the students who come with the attitudes which they bring with them from school.” (Henderson, 1995)

Henderson did not explain what such “attitudes” are but, from the general tone of the speech, it does not sound as if these are good attitudes. Perhaps his “reactionary” students are those who are aware that they are not really being trained for life beyond conservatoire. It must also be said that the involvement of the profession with schools is very small scale. Even in London with four large professional orchestras, the BBC orchestras, the two opera house orchestras as well as the many smaller orchestras such as the Academy of St Martin’s, the impact on schools is superficial.

Clive Gillinson, Chairman of the ABO brought the 1995 conference to an end by proposing seven points to take forward for the following year. Of these, the second point on his list was particularly relevant to this research:

“We will maintain and develop our already close links with the music colleges and continue to discuss our joint role in preparing students for the profession.”
(Gillinson, 1995)

The 1996 annual conference of the ABO, however, is bleak reading for anyone who had hoped for any progress along the lines indicated in the above statement. Apart from Gavin Henderson (who was present at the conference in his role as Chairman of the Arts

Council of England's Music Advisory Panel) the only other representative from the conservatoires was Christopher Yates, Vice Principal of the Royal Northern College of Music. Throughout the whole of the three-day conference very little was said regarding the training of conservatoire students for the orchestral profession, not even in a session entitled "Change in the field of music education." Most other aspects of music education were touched on, but the main thrust of any discussion was aimed at the education of current orchestral players delivering education into the community.

The first of the very few comments relevant to the theme came in the opening keynote address given by Catherine French, President of the American Symphony Orchestra League; yet here too the focus was on conservatoire training to the education programmes of professional orchestras. French argued that developments in the United States required direct intervention by the orchestras themselves:

"...we had to become activists to preserve and maintain music education programs in the schools. Then we had to design curricula." (French, 1996)

and later commented:

"...for many of us an expanded role in education means that we're relying on our musicians, our players, to deliver educational services...For those already in orchestras, it means acquiring new skills that they might never have imagined they'd need. And the implications for conservatory training of future musicians are obvious - at least obvious to all of us..." (French, 1996)

If this is true, then the American general education programmes have collapsed drastically if it is now left to orchestral players to deliver educational services.

The 1996 ABO Conference session given to music education had a panel of five principal speakers:

David Bedford, composer in Association, English Sinfonia
Andrew Kerr, Music Advisor, Lothian Regional Council and Member,
Scottish Music Education Forum
Carol Main, Director, National Association of Youth Orchestras
Ian Smith, Scottish Organiser, Musicians' Union
Jane Dancer, Community Education Manager, Northern Sinfonia

The issues addressed were (1) music in schools, (2) a very short review of education in youth orchestras and (3) education work undertaken by professional orchestras and the

training their existing players require in order to be able to deliver music education effectively. Jane Dancer introduced this aspect of the session commenting:

“...training at all levels is so important. ...research shows that training for [professional orchestral] players is offered in the majority of cases. An important part of the [ABO] National Education Programme will be the continuation of the National Player Training Scheme...” (Dancer, 1996)

Other relevant comments from the panel covered the continuing demise of instrumental music services and the increasing numbers of LEAs and other services that are making charges for instrumental tuition. This was in contrast with the findings of research undertaken by the ABO as recently as 1991 which showed that over 70% of musicians then polled had received free state instrumental tuition, and that 76% had been involved in LEA youth orchestras. Further to this nineteen members of the Bournemouth Sinfonietta had stated that they would not be professional musicians had they not received free state provision. (Dancer, 1996).

Two comments from the floor were of particular interest in the context of this current research. The first was from Christopher Yates who warned that financial cutbacks would risk the loss of the huge base of young players needed to supply music colleges in the future, with the real danger of classical music becoming a middle-class ghetto. (Yates, 1996). The second comment came from John Summers, Chairman of the ABO and Chief Executive of the Northern Sinfonia, who accused the conservatoires of being obsessed with “superstar instrumentalists.” (Summers, 1996)

What was not said at the 1996 Conference was equally revealing. There was no mention of the new collaboration between the conservatoires that the ABO had put forward in the previous two years, nor was there any update on the ABO’s proposed development of conservatoire students for the professional orchestras. This was partly due to conference time being at a premium and the main thrust of the 1996 discussion on education for orchestral players being focused on those already engaged as orchestral performers. There were however, echoes of the previous confrontations between the profession and the conservatoires. Again, the profession was asking what was being done in the colleges in order to train players to meet the orchestras’ needs, with the conservatoires insisting

that they were already fulfilling this but that the orchestras were failing to appreciate that it was already happening.

The 1997 ABO conference was held in Manchester, at which there was one conference session at the Royal Northern College of Music on “Educating a New Generation of Musicians for a Changing Profession.” Here at this conference, with one session dedicated to the conservatoires, the conservatoire directors were able to set out how they saw the needs and training of professional orchestral musicians. However there was very little reference to orchestral training itself. The emphasis, as in previous ABO conferences, was on professional orchestral musicians being trained to provide outreach community education.

Professor Edward Gregson, Principal of the Royal Northern College of Music who chaired this part of the conference, started by stating “Is it going to be creative, are they bored out of their minds? These are the kind of issues which all students face. There has to be a greater diversity of professional aims.” (Gregson, 1997). One has to ask whether it is the students who see parts of the music profession as boring and non-creative, or whether it is Gregson himself? Moreover, do “all students” see these as issues? One can be sure that most music students embarking enthusiastically on a four-year course at a conservatoire do not perceive the work that they will be trained to do as boring and as not being creative.

Also speaking at this part of the conference was Richard Wigley, Education Director from the Hallé Orchestra, who announced that:

“I joined the Hallé as a bassoon player and played for six years, scared half to death for the first two years and bored for the next four years.” (Wigley, 1997)

Wigley goes on to say that orchestral players have a great variety of skills which are not used within the remit of being an orchestral musician and that with orchestra managements programming more conservative repertoire due to falling audience levels, players are becoming “bored and disenchanted.” Wigley goes further:

“...the audience, whether consciously or subconsciously, realise they haven’t come to an event. They come to a concert that’s just being trotted out. They may

have come to the repertoire they love, but I'm sure they pick up the disenchantment and boredom that's coming through." (Wigley, 1997).

The skills that Wigley sees are "Community skills, improvisation skills, composing skills new music skills..." Wigley argues that if the orchestra finds outlets for their players to use these skills the process mentioned above is reversed.

"...find a way to use those skills. Within reason, players who are given opportunities that are wider than just playing standard concerts are better symphonic players. They are more interested and the concert becomes an event." (Wigley, 1997)

With reference to orchestral training itself, he later refers to the comment from orchestral managers that conservatoires are not producing orchestrally trained musicians. From his own experience he says:

"It took me two years of playing in an orchestra, day-in-day-out, before I really felt I had finessed the skills required for playing a symphonic work at the level that orchestra managers are saying "we need now". If the college is to embark on a programme of making sure that players have those skills so that they could go into an orchestra, they couldn't do anything else." (Wigley, 1997)

Wigley ends his talk saying "To ensure the future of our profession, orchestras need to adapt, to lead players from college, not the other way round." (Wigley, 1997)

Over the past few years the ABO has tried to support, as far as has been possible, a training programme for orchestral musicians with a genuine philosophy for improving the working lives of their members. Their difficulties lie in not having the power to shape the training being given in the conservatoires, nor having the flexibility or finance to support the kind of community and education outreach that would be seen to be effective, i.e. ongoing and encompassing more and more people.

The so-called "education" aspects of professional orchestral life need a much wider and more in-depth outlook to hold credence in the educational world itself. The day-to-day working practices of orchestral musicians need to be radically changed if outreach programmes for children and students are going to be effective.

The continuing opinion of the members of the ABO that conservatoire training has not changed significantly for the benefit of the orchestral profession, (as shown earlier in this chapter with John Summers comments at the 1996 ABO Conference) can do little to improve relationships between the two establishments. Much greater common ground needs to be found for a constructive way forward to be successful. A forum dedicated to open dialogue, with the conservatoires and the orchestral profession taking an active role in establishing how they could work together, would seem to be crucial in ensuring that students entering the conservatoires and, then later the profession itself, could feel confident that their expectations were going to be fulfilled.

The dilemma for the professional orchestras themselves is that they are unable for the most part, to be able to offer large numbers of conservatoire students the opportunity of working within a professional environment, for a period of time long enough for it to be of full value without it, seemingly, to detract from the quality of the orchestra.

7.2 THE INCORPORATED SOCIETY OF MUSICIANS

Established in 1882 the Incorporated Society of Musicians (ISM) is a professional association for all musicians in the United Kingdom. A Council of elected representatives from all over the UK looks after the interests of the members with issues covering fees, contracts, employment, legal and Parliamentary interests. There are specialist sections for composers, teachers and performers and membership can be held in the categories of full, associate, student and corporate.

The ISM has a “Music in Education” section for members who:

“...work in any of the areas of formal education in maintained and independent schools: recognised colleges, conservatoires, and universities; or in LEA advisory services: the Inspectorates, specialist training for instrumentalists at all levels, music therapy, adult education and extra-mural studies and consultancy.” (ISM, 1996).

The ISM has professional links with most of the national educational policy bodies thereby adding a distinctive voice to the educational issues that have affected its members. The Musicians in Education Section offers:

“Policy formation on curriculum development, teacher training and self-development, and all aspects of teaching music in educational establishments.” (ISM, 1996)

The Incorporated Society of Musicians publishes a document for students titled “Careers with music.” This booklet covers all of the career possibilities in the music business in 20 pages, which includes seven pages of advertising, two more being the covers and one the contents page. Take out another three for addresses and the reader is left with seven pages of actual information covering eleven headings, one of which is “Performance.” Under this heading the latest edition (ISM, 1993) stresses the demand for high standards, the intensity of competition, the demands of technical ability, and the more general demands of the profession, especially the need for determination and dedication. The booklet includes two short paragraphs indicating the two possible routes into higher education of conservatoire or university and where advice on the courses on offer can be found.

At the beginning of the booklet it states: “We offer free individual careers advice to Student and Full members.” It goes on:

“When you embark on your musical career, ISM Full membership is the best way to equip yourself with legal backing and professional insurances as well as offering a valuable network of contacts and opportunities for professional development.” (ISM, 93)

The Society’s advice is frank about the pressures and disadvantages of a musical career. The careers booklet states “Having emerged from full-time training as a first class performer, your hardest task is to make a living.” It continues by stressing that getting known takes time and hard work: “This part of a career tests the endurance and dedication of any musician.” and that even then “...the remuneration is not high” and “Many performers combine a performing career with teaching or other educational work.”

Under the sub-heading of “Orchestral” the reader of the careers leaflet is told that there are two types of professional orchestra - contract and *ad hoc*, and that whilst some players spend many years in one orchestra other prefer to freelance including deputising and taking session work. There is no discussion as to why players might choose to do one or the other, nor does it make it clear that there might not be a choice as this often depends on each player’s individual circumstances. Good sight-reading ability is stressed as essential, and it notes that some of the conservatoires have professional links with orchestras. Readers are referred to the annual British Music Yearbook for details of orchestras and to the ISM’s Register of Performers and Composers for fixers and orchestral players.

Thus the advice for those wishing to pursue an orchestral career is contained in three short paragraphs. Later in the document there is a list of colleges, conservatoires and universities with addresses and telephone numbers followed by “useful addresses” and “useful publications.”

The ISM’s career advice concludes:

“If you embark on a musical career and find it doesn’t suit you, don’t worry.

Training as a musician, you will develop a range of skills which employers value such as self discipline, teamwork and communication. Just remember '*a music degree is as good a qualification as any for the Stock Exchange.*' (ISM, 93)

There is a 1996 update to this document. The only significant change is the advertising. The remainder of the document is virtually identical. Further help, however, is available from the ISM - especially if one decides to become a member.

In November 1994 the ISM ran a seminar aimed at students wishing to enter the music profession entitled "The First Ten Years" which was held at the Amadeus Centre in London. Chaired by Sir John Tooley the discussion was opened by Roger Vignoles, Chairman of the IMS's Performers & Composers Committee, and was followed by a session on "Getting Started - Marketing - Career Development" given by Gavin Henderson, Chairman of the Music Panel of the Arts Council of England and Principal of Trinity College of Music. One of the afternoon sessions was devoted to orchestral development, the two speakers being John Ludlow, freelance leader and Professor of Violin at the Royal College of Music, and Julian Morgenstern, the Managing Director of his own diary service. Diary services are now an integral part of running a successful career for many musicians in the UK. Each diary service administers dates and engagements, often acting as a go-between for the members and fixers. They also provide "availability lists" for orchestra managers and a "deputy service" for their own members should they find themselves in need of someone to cover work for them.

Although the seminar was only attended by 60 delegates, the talks given by Ludlow and Morgenstern were published by the ISM in the "Students Plus" section of its magazine. Morgenstern later wrote a similar piece for Classical Music magazine. (Morgenstern, 1995)

Following the seminar the ISM published Morgenstern's and Ludlow's advice in the "Student Plus" section of their monthly magazine. Morganstern's was divided into two parts. His initial article pointed out that players need firstly to "Put yourself in the other person's shoes" and secondly to "Be prepared." (Morgenstern, 1994).

Under the first heading he includes the choice of referee and understanding the requirements of session fixers, and under the second, advice on how to break into the world of session playing. In the second of the two articles he then explains how to be prepared for entry into the profession. (Morgenstern, 1995). Later in 1995, Morgenstern's "First Steps" was printed again, this time by "Classical Music" magazine.

Ludlow's contribution, later printed in the ISM's magazine, "Music Journal" in March 1995, is probably the most comprehensive advice in print. Under eight sub-headings and 42 bullet points with a further five sub-headings with a following paragraph, Ludlow's "Tips from the Front Desk" is extensive coverage of all the potential pitfalls and problems that might be encountered, plus many useful pieces of advice. His sub-headings are:

Survey the Market
Applying for an Audition - CVs
Covering Letter
Preparing for an Audition
If You Don't Get the Job
On Trial
So You've Got the Job, Now Keep It
Your Playing
Further Study
Relationships with Colleagues
Relationships with Conductors
Further Development
A Few General Thoughts
(Ludlow, 1995)

This is a very realistic piece of writing covering not only the points that always come to mind but also the aspects of orchestral playing that only come from vast experience. Under "Your Playing" Ludlow comments:

"It may seem to deteriorate during the first year, in fact, you are learning your weak spots, so tackle them. It's not easy on top of learning all those new notes, but in the end it's a matter of self-preservation and a stepping stone to better things ahead. So attend to basics, especially tone and intonation which so easily get damaged." (Ludlow, 1995).

Under “Further Study” he comments: “Have you considered taking time out after two or three years to restore and develop your playing...” and gives advice too on where financial help might be found.

The question of relating to conductors is one on which very few orchestral musicians will be brave enough to put pen to paper. Ludlow treats the subject with real honesty but concludes with a light-hearted tip on how to combat the insensitive conductor:

“If necessary protect yourself by wondering how his degree of sensitivity would sound on an instrument. And in the last resort, imagine him sitting on the loo. A great leveller, that seat!!” (Ludlow, 1995)

Morgenstern had previously published a four page glossy A4 pamphlet written by him and music journalist Andrew Green entitled “First steps to a successful orchestral career” (Morgenstern, 1992). Although obviously a promotional leaflet for Morgenstern’s own diary service this included some good advice from a number of professional orchestral musicians that included:

Philip Jones	Trumpet player and Principal, Trinity College of Music
David Takeno	Head of Strings, GSMD.
Sue Dory	Cellist with The Academy of St Martins and the City of London Sinfonia
Clarence Adoo	Trumpet player with the Northern Sinfonia
Katy Jones	Fixer for the Academy of St Martins
Heather Baxter	Administrator and fixer for the City of London Sinfonia
Nicholas Cox	Principal clarinet with the RLPO
David Whelton	Managing Director of the Philharmonia Orchestra

Morgenstern offered a few tips on “How to get your foot in the door” with bullet points covering:

Sell yourself
Keep well informed about the profession
Build up your contacts
Always have a well presented CV on hand
(Morgenstern, 1992)

The following two pages give more advice to young players than can be found in any other publication. Green considers the problem of music colleges offering advice to students:

“Over the years I’ve heard all the gripes about the lack of practical preparation offered by music colleges to students...Things seem slowly to be improving - but are the offers of help too often spurned.” (Green, 1992)

Philip Jones, then Principal at the Trinity College of Music in London comments that he himself is disappointed at the response of final-year students at that particular conservatoire:

“Recently we invited an orchestra fixer and an official from the ISM to take part in a careers forum for string players. There should have been around 50 there - instead there were 21, and some speakers tell me they’ve addressed audiences of just 2 or 3.” (Jones, 1992)

In this part of the document most of the early problems for a freelance orchestral player are highlighted - issues which should be covered during a student’s time at conservatoire but seem to be left for the student to find out for themselves. Across the two pages is highlighted the advice from Clarence Adoo, “If you like curry and the rest of the section eats Chinese, eat Chinese!”

On the back page are “Sources of professional help for orchestral musicians.” There are advertisements for the ISM and the Musicians’ Union and a short piece of information for “Advanced Orchestral Training” which gives contact names and telephone numbers for the LPO Youth Orchestra and the Britten-Pears Training Orchestra. There is also a quote from Mark Phillips, who was at that time Chairman of the Players Committee at the CBSO, which was yet another testimony on the benefits of postgraduate provision for the would-be orchestral performer:

“My postgraduate year at NCOS gave me the best training for orchestral playing that I could have wished for.” (Phillips, 1992)

The ISM has recently published a further free information sheet entitled “The First Two Years - Establishing an Orchestral Career” (ISM, 1996) containing all the information and advice given by Morgenstern and Ludlow in their 1995 paper.

The ISM regularly has meetings and talks about various aspects of their diverse musical interests. The start of 1996 saw for the Music in Education Section of the

ISM, a full symposium on “Music in Higher Education” held in the University of Nottingham to which every Higher Education institution in the UK was invited to send along one delegate. (ISM, 1996).

The ISM, in the past few years, has made positive efforts to address the problems facing those students and young professionals who wish to follow careers as orchestral performers. The Ludlow paper itself has been a catalyst for the ISM to run a whole series of articles aimed specifically at music students in its monthly journal. Written under the title of “The first ten years” these articles cover the different aspects of professional musical life from the viewpoint of a leader in that field. The March 1998 issue is an interview with Oliver Gledhill, the concert cellist.

CHAPTER 8 CONCLUSIONS

Recent Developments

The research for this thesis covers the period from 1993 to 1997 making use of data and information available to the author up until that time. Since then, however, there have been a number of developments within the context of the thesis, which must be noted.

Although in the main the thesis covers orchestral training from the age of 15, the serious impact on curriculum music in Primary Education, with the implementation of the National Literacy Strategy, must be taken into account. In May 1996, a Literary Task Force was established by David Blunkett, the Shadow Secretary of State for Education at that time. Its remit was to develop, in time for an incoming Labour Government, a strategy for raising standards of literacy in primary schools over a period of five to ten years. Just over a year later in September 1997 the Schools White Paper was published outlining the importance of literacy. Subsequently, at the start of the Autumn Term in 1998, all Primary schools had to timetable one hour per day, dedicated literacy teaching time, for every class. The impact in many schools, has been to programme less time to other subjects, including music, especially after David Blunkett announced in 1997 that subjects such as music, art and history were no longer a compulsory part of the National Curriculum in primary education. Many educationalists saw the problem becoming more severe when a National Numeracy Strategy was also launched. A recent report, titled "The Disappearing Arts" commissioned by the Royal Society of Arts and produced in partnership with the Calouste Gulbenkian Foundation demonstrates that the situation for music education is steadily worsening. The author of the report, Rick Rodgers, comments that:

"Art forms are disappearing from many teacher-training institutions just as surely as they are from many schools." (Rodgers, 1998)

Other key issues from the report are:

1. That the recruitment of music teachers has fallen short of the government's target by 23% for this academic year (from September 1998) and was down by 16% the previous year.
2. A third of trainee teachers teach no music during their school placements with the result that many newly qualified primary teachers lack confidence to teach it.

3. A dwindling minority of teacher-training establishments offer specialist training in music, art, drama or dance. Of all the student places allocated in the Teacher Training Agency's new three-year contracts with training providers only 1% are for courses in music and other arts.
(Rodgers, 1998)

The report also comments that the increased emphasis on English and mathematics in the primary curriculum has virtually squeezed out music as a training focus.

Following the election of a Labour Government in 1997, instrumental music services have lost no time in urging the new Secretary of State for Education to provide more funding to support their work. In July 1998, a new trust of £10m for three years for national use, was set up by Chris Smith MP, the Secretary of State for Culture, Media and Sport. The funding for the trust will come from the National Lottery. This new Youth Music Trust will act as a central unit for music teaching resources and will involve all types of music. Under the chairmanship of Gavin Henderson, the trustees include notable musicians including Elton John, Simon Rattle, Mick Hucknall, Lesley Garrett and Richard Stilgoe.

Other developments have led to announcements from the Secretary of State that he intends to change the funding mechanism for instrumental teaching. Firstly, in April 1998 he proclaimed that every child should have the chance to learn to play a musical instrument. This was to be achieved by transferring responsibility for funding to the Department for Education and Employment's Standards Fund. A month later, in May 1998, in an interview with the Times Educational Supplement (TES), he declared that he planned to guarantee music services by ring-fencing funds. He added, "Every child should be able to enjoy the full range of musical experiences. The present situation is a lottery." (Blunkett, 1998). Subsequent to this interview, the TES carried out a survey of Local Education Authorities concerning the future of music services, with the following results:

- Many local authorities responding to the survey thought it unlikely that sufficient government money would be made available.
- Fewer than half believed the measure would raise participation.

- Local authorities estimate an outlay of between £250,000 and £2m - per authority, depending on size – is needed to revitalise the service.
- Average charges for instrumental lessons have increased by 40% since 1995.
(Lepowska, 1998)

The extent of losses to music services since the 1998 Education Act is far greater than the funding which the new Labour government has so far offered. In the same TES survey the scepticism with which the new funding is viewed, is summed up by the City of Sunderland.

“The draining away of funds away from music under the previous Government cannot be stemmed by the application of Elastoplasts. The haemorrhaging is much greater than the Government possibly realises.”
(Lepowska, 1998)

In early 1998 the Federation of Music Services (FMS) also carried out new research. The 80 members of the FMS were asked to submit information relating to their 1998/99 Music Service budgets. Replies were received from just over 50% of their membership. So severe were the findings that the Chief Executive wrote to the Secretary of State for Education informing him of the results:

“From a recent questionnaire to members of the Federation of Music Services, the following information emerged in respect of reduced public funding, excluding any loss through delegation of Music Service budgets to schools. The aggregate loss of funding was:

1994/95	1995/96	1996/97	1997/98
£1,466,000	£1,554,000	£926,000	£1,875,000

Bearing in mind the number of responses represents well under 50% of Local Education Authorities, it seems likely that over the last four years, the loss of public funding to LEA Music Services has grown to well in excess of £10,000,000 per annum.” (Hickman, 1998)

The reduction in funding for Music Services continued to be eroded. In the July 1998 edition of “Music Teacher” it was reported that one of the unitary authorities funding the Berkshire Young Musicians’ Trust was pull out. In the August edition of the same journal, another authority, this time Essex, was reported to be having a budget cut of 53% to its Youth Arts Partnership, which funds after-school music training.

Moreover, Sir Simon Rattle, presenting a Channel 4 television programme on 6 September 1998 revealed that, since 1990, local authority spending on music education has dropped from £100m to £30m per annum.

To obtain the views of the music services, Michael Wearne, Chairman of the Federation of Music Services (FMS) and Director of Kent Music School, agreed to be interviewed. The first interview was given in March 2000, with subsequent meetings in June and September 2000.

Wearne firstly indicated that the argument given by the Conservative Government who were in office at that time, was that the public demand for quality instrumental provision given by quality teachers would congregate around whoever was spending on instrumental tuition, and that this would ultimately solve the initial problems of the 1988 Education Act. If there were a temporary blip, other music services would grow in the place of the ones that were dying out. This did not happen and thus music services such as those in Derbyshire, which became a highlight case, closed down in 1991. The Derbyshire County Youth Orchestra managed to continue because dedicated parents and local benefactors made sure that the top of the pyramid continued. However, the bottom of the pyramid disappeared making the county youth orchestra seem elitist.

Wearne further maintains that it was not just the delegation of funding to schools that caused severe financial problems to the music services. The pressure by the government on the central budgets of local authorities to continually cut expenditure also had its effect. So music services were hit twice by having their funding delegated and what remaining money there was also cut. The FMS estimate that, over a ten-year period, the amount of public money being directly focused for music services was reduced from about £100M per year to approximately £40M.

Wearne, in representing the FMS, along with other key figures such as Sir Simon Rattle, Larry Westland of the National Festival of Music for Youth, Richard Morris the Chief Executive of the Associated Board of the Royal Schools of Music (ABRSM) and Chair of the Music Education Council (MEC), exerted continuing pressure on the government, maintaining that the funding formula was one of

disastrous proportions. This was reinforced by research carried out by the ABRSM published in 1997 which indicated that between 1993 and 1996, the proportion of children playing musical instruments declined by 4% from 45% to 41%. (ABRSM, 1997). Wearne maintains that this amounts to 300,000 children, pointing out that if one assumes that a large music service has 10,000 or more pupils, this is the equivalent of thirty music services that did not carry on. The representative sample for this survey involved children aged from 5 to 14 with a sample size of 859 in 1993 and 783 in 1996. By the following report in 2000, this 4% decline had stabilised, remaining at 41%. (ABRSM, 2000)

Thus, in January 1999, in response to this situation, David Blunkett the Secretary of State for Education announced that, as part of the Standards Fund, music services would receive extra funding from two new grants set up within the Standards Fund. Originally called Grants for Education Support and Training (GEST), the Standards Fund is part of the 1984 Education (Grants and Awards) Act. (DES, 1984) The full Standards Fund document can be seen in Appendix 5. There were two parts to the funding identified by Blunkett:

- 27a: Protecting Local Education Authority Music Services
- 27b: Expanding Local Education Authority Music Services

Wearne maintains that in Blunkett's press release speech 27a was originally referred to as "Protecting and restoring" which would have then included putting forward enough money to balance all the lost funding.

However, under 27a, LEAs were told that whatever they were spending within category Section 122 of the Education Budget Statement from the Education Act 1996, the government would double. The government was therefore able to identify expenditure by each LEA as Section 122 was a part of an overall item of every LEA budget. The government was not able to identify what LEAs spent outside Section 122 so, rather than try to focus on any funding that was not recognisable, they told the LEAs that whatever they had in Section 122 the government would put in the same amount again. At that time Kent County Council (KCC) was spending £360,000 on Kent Music School (KMS) under Section 122, although other money was also being spent on KMS outside this Section. According to Wearne, the LEAs indicated that

they were already under severe financial pressure so why should music services benefit in this seemingly lavish way?

This funding, having been announced in January 1999, was to be implemented by April 1st. LEA budgets had already been agreed for the forthcoming financial year by the time of the announcement. Wearne maintains that KCC thought that if they removed the £360,000 in Section 122 KMS would still get the £360,000 from central government leaving the LEA to spend their original £360,000 on anything they wished. Apparently KCC felt that KMS was steeling itself to receiving the same as in previous years and would therefore get what it was expecting anyway. KMS would therefore be no worse off although they would be no better off either. Evidently, every music service could see the same scenario appearing with other LEAs also treating the 27a funding as replacement money, not additional money. When this was put to the government by the FMS and asked if they could do something about it, the government replied that this was not possible, as they were unable to dictate what LEAs do with their money. They did indicate that they could encourage, exhort, and pressurise the LEAs and also publicise what was happening, but that they had to be careful not to interfere with local democracy. The fears of the music services were justified when, as thought, almost every LEA treated the 27a funding as replacement money. Therefore, as far as 27a was concerned, there was no restoration to the former levels of the core activities of the music services, it was simply a replacement of the then low level.

The music services then pinned their hopes on 27b – initiating expansion. This section of the funding depended on the LEAs matching pound for pound any funding given by the government to music services expanding their provision. Wearne recalls that 69 of the 150 LEAs in England were made awards in the first year of funding i.e. 1999/2000. KMS had one of the largest grants, amounting to £258,000, of which 50% had to come from the LEA and 50% from the government - £129,000 each. However, KCC used £129,000 from the £360,000 they had saved under 27a to put up as the matching funding. Kent thus secured the full £258,000. Several other LEAs got more but most received smaller amounts. The funding was to be spent on widening access and again, like every other authority that had received a 27b grant, Kent had indicated that this would be utilised in lowering fees, buying more

instruments and going into poorer areas to try to give opportunities to those children in particular. They also initiated large string and wind programmes charging £10 for the first term and £20 for the second.

Wearne also indicated that there was a major problem for music services with the Standards Fund in the timing of the awards. "Being told in January that a service has a grant starting in April for the summer academic term, is terribly difficult to implement fully due to school examinations and the many other end of year activities and functions that schools have." Thus KMS and KCC were only able to spend £26,000 of the money in the summer term of 1999. That term and the long summer vacation was spent planning for an explosion of activity in the Autumn and Spring terms, which was what happened. However, Autumn term growth meant KCC saw a budgetary crisis coming and on 17th December 1999 KCC wrote to Wearne saying that no more was to be spent under 27b as they could no longer afford the 50%. The £258,000 Wearne now sees as a mythical figure. KMS eventually got through barely half of it because the Spring 2000 term was going to be the time when the largest amount was to be spent. For KMS, although the 1999 Summer term had been thin, the following Autumn term was good and schools and parents were signing up for starting lessons in both the Autumn and Spring terms. However, with the flow of money simply being cut off, many of these programmes were scaled down or abandoned. Wearne is aware that this also happened in other areas of the country.

Wearne feels that the LEA having a budgetary problem halfway through the year and not being able to match the funding lost the government credibility, as the implication to the public had been that all the finance was coming from them.

Another FMS spokesperson, not wishing to be identified, has also indicated that the Standards fund 27b is hugely flawed. LEA funding that most music services had been using to support core activities is now being used by many of the LEAs as the matching funding for 27b expansion awards. Music services are therefore asking the LEA, "What will happen to these activities if that money is to now fund the 27b expansion projects?" Music services are then in the unfortunate position of having to say that they cannot take up the 27b bid because LEAs report that they have not got any new money and it is that funding that will be put up for the necessary matching

50% that 27b requires. This person also indicated that music services would now rather have half the money directly from the government without the matching funding, because it is guaranteed for the year and at least half of the money is better than no money. LEAs would then not be able to withdraw the matching funding halfway through the year or take it away from core funding.

Wearne maintains that what LEAs had in Section 122 was, in some cases, a matter of pure luck. He highlighted a further problem area where, because funding within Section 122 could be delegated to schools, some LEAs tried to protect their music service by moving the money for their music service out of Section 122 and into a free-standing account. That was good for the music service at the time but when the government came up with the funding formula linked to Section 122, those authorities who, for the best of reasons, had nothing in Section 122, received nothing from the government. Wearne comments, "There is a huge sense of injustice about that. However, you have got to have some sympathy with the government in trying to sort all this out. The government, I think, is tearing its hair out, we [the music services] are tearing our hair out and local government with great ingenuity continues to survive. It is a fascinating picture but it is not a solution."

Wearne sees the attitude of the civil servants running the Standards Fund as rather naïve. He cannot see why the government did not make the 27a grant dependent on each LEA retaining their funding within Section 122. Having no mechanism to stop LEAs not releasing that funding remains a serious flaw in the administration of the scheme. Before the start of the scheme, a seminar was given by civil servants from the DfEE at the Royal Academy of Music in December 1998. Wearne again comments,

"They [Heads of music services] asked what would happen if the local authorities do not regard the 27a funding as double but actually withdraw what's in Section 122? The civil servants said "Would they do that?" We none of us could believe what we were hearing. Some people have said that it is all part of a government ruse in which the civil servants knew perfectly well LEAs would do that and, as far as they were concerned, the government is just notching this up as another nail in the LEA coffin. They want the LEAs to be seen to be treacherous and then they want to move in and say that the LEAs cannot be trusted and to get rid of them. If that's the case, we are a pawn in their game."

However, Wearne claims that, despite there being no question that this system of funding from government is seriously flawed, they must be given some credit as they did realise that there was a problem and then injected cash. Nevertheless, he also believes that this government is project-orientated and that long-term, sustained growth in this area of education cannot be achieved on project activities. Wearne gave an example of such a project in the south east, in which he has played a major part,

"I realised that from the criteria for funding they [the DfEE] kept on saying partnerships between LEA's would be encouraged. I actually rang a civil servant, after sending her a draft letter, and asked her that if she received an application from five or six authorities working together in the Southeast would it be looked on favourably? She was rather guarded and said that she could not make any guarantees but it would be viewed with interest. We actually got almost all the money we bid for but I am beginning to think it is going to be a huge amount of work. I am certain that what is going to happen is that several authorities even if they can find the funds to start with, halfway through the year will run out of money. Or we are going to be raising a huge number of expectations, get a lot of children started and then at the end of initial project parents will realise that they are going to have to pay fees they cannot afford."

In another part of the scheme initiated in Kent, Wearne explained that children learning to play an instrument will, during the summer term of 2000, be paying £20.00 for the term. However, if they wished to continue in the autumn, they would have to pay £70.00 for the lessons and if they are, say, a violinist, pay another £13.00 for the hire of the instrument making a total of £83.00. Wearne thinks that there will be an enormous drop-out rate.

However, Wearne feels that a regionalisation of music services is a view the government is keen to foster if there is to be funding of music projects across neighbouring areas. In part, this view has developed following the publication of the report from the National Advisory Committee on Culture and Creativity in Education (NACCCE) titled "All our futures" (NACCCE, 1999). With particular reference to instrumental music, the report recommends that there should be a single national system of music services with consistency in terms of delivery. This would include uniformity of fee structure and curriculum for instrumental learning on a national

basis. This report referred to, and recommended, a document jointly published by the FMS and the National Association of Music Educators (NAME), that had already proposed ideas for a national approach for an instrumental curriculum. (Federation of Music Services and National Association of Music Educators, 1998).

Nevertheless, Wearne's view is that it must not be a single national system imposed from the top.

"I do not think that the government should be setting up an administration in London and then saying, "We will run these music services and will get them into line by saying what fees they will charge, what they will pay their teachers and what goods they will deliver". Music services are not like a rigid suit of armour...it should be more like chain mail which links the local services together by starting to look at common approaches, employing or sharing the same staff to some degree and agreeing a common way of doing things."

Wearne also feels that LEAs would not welcome the idea of regionalisation, as they would see that as the government trying to make them superfluous. He explained "It leaves the question that if one lot of LEA services can work together why couldn't all the others and, ultimately, where do LEAs fit in with all that?"

Wearne indicates that the government is now in a very strong position to tie funding to national guidelines and that music services are now as dependent on central government as they are on their LEA. He feels that the government did not expect to provide replacement funding or to become a part of a three-way partnership between the LEA, themselves, and parents and schools. Wearne explains:

"It used to be the LEA, and parents and schools. Now it is government, LEA, and parents and schools. The government has nearly a £40m stake directly in music services due to many LEAs treating the 27a funding as replacement money. The government is already in the position to call the shots and is beginning to do so because there are now inspections of music services. Kent is bound to be inspected quite shortly as we have had the second largest award."

There is no doubt that the government is taking a much greater interest in how all music services in England are being run. In July 1999 music services were sent an extensive questionnaire by the Institute of Education at London University entitled

"Research into Instrumental Music Services funded through the DfEE Standards Fund" (Hallam and Price, 2000) requiring detailed breakdowns of all aspects of their delivery. Wearne believes the government is getting its facts and figures together, looking for standardisation of services provided and then setting targets for all music services to meet. Further, if targets then are not met music services will be forced to move towards them by the government switching off funds to those that are being recalcitrant and giving encouragement by switching on funds to those who are doing well.

Wearne also maintains that running the music services has become a greater financial challenge because whereas a service such as KMS was used to receiving the grant in advance of the start of the financial year, they now have to run on reserves. KMS has to bill KCC in arrears for the expansion work under 27b, thus incurring staff and administrative costs. KCC then pay them at the end of the year after satisfying themselves that what KMS actually invoiced them for met the criteria for the bid. The LEA invoice the Standards Fund for all the various initiatives which covers many aspects of education not just music. A further budgetary implication for KMS has been the loss of funds generated by interest gained from investing the grant which, in the past, was given at the start of the financial year.

Wearne maintains that the paper work involved is hugely time-consuming, as KMS has to minutely account for the funding it receives under the 27a and 27b. The report required from KMS by KCC at the end of the Summer term in 1999 contained 121 pages, itemising numbers of all children in every school. Wearne comments:

"So it [the funding of music services] is highly political and I think the Labour government realised that music is a political issue and that they can score a few Brownie points. What they don't understand is the mechanics of it. It won't work the way they would like it to work which is short, sharp shots in the arm. But it is an investment over a hugely long period that produces a young musician. We all know that, we tell them that. The fact is, they are thinking of a maximum of the next five years, which is barely getting started."

Wearne feels that the flaws in the mechanics of the funding of music services through the Standards Fund cannot be addressed until the end of the 1999/2000 financial year. At that time it will be seen how much of the funding awarded under 27b was taken up and then the reasons why looked at. If it is shown then that LEAs commented that

they either could not afford to start the project or that they cut off funding during the project, this will then give the music services something with which to lobby the government.

Wearne was initially pleased when the new government initiative under the Standards Funding was announced but he feels that it is just not working well enough. Nevertheless, this is a three-year programme and the funding will continue in its present form until 2002. After this the government is unable to commit itself, as it will need to be re-elected.

More recent developments in higher education have taken place with the Higher Education Funding Council for England (HEFCE) Advisory Group, chaired by Sir John Tooley, publishing in March 1998 its "Review of music conservatoires." The relevant parts of the report are referred to within the introduction of this thesis. However, the report was referred to in an article in the TES in November 1998. It states that, according to Tooley's report, the conservatoires are doing well in preparing students for the changing world of music. Part of the same article, however, also has comments from recent graduates. One, a clarinet player from the Royal Northern College of Music comments that she does not feel that her college experience prepared her fully for a freelancing career. (Tysome, 1998)

Summary

This thesis set out to investigate three main areas in the provision of orchestral training in the United Kingdom. The age range included students from 14 to 24/25, thus covering the areas of: pre-graduate training in the form of national and county youth orchestras (Chapter 3), undergraduate training available in both music colleges and universities (Chapters 4 and 5) and finally the training available to those students wishing to undertake postgraduate performance studies (Chapter 6). The study also looked at those recommendations of the Gulbenkian Reports of 1965 "Making Musicians" and of 1978 "Training Musicians" which address similar questions regarding conservatoire and orchestral training. Two other reports were also taken account of. Firstly the 1990 Gowrie Report "Review of the London Music

Conservatoires” and secondly the 1998 Tooley Report “Review of Music Conservatoires”.

To establish the climate of feeling as to the value and depth of orchestral training, views were sought from the orchestral profession itself. Players from three British orchestras, the Bournemouth Sinfonietta, The Philharmonia and the Opera North Orchestra, were asked to complete questionnaires regarding the training they had received and invited to comment on its adequacy (Chapter 2.2). From the responses received, this thesis shows that most felt that undergraduate orchestral training received at a music college was in the main, of a poor standard. In comparison, the majority felt that training received in youth orchestras, prior to conservatoire, was of high quality and extremely worthwhile. My own experience in working with young undergraduate musicians studying at a conservatoire is that both of these feelings still persist. The research in this thesis suggests that the music colleges are perceived as not providing good vocational orchestral training either at undergraduate or postgraduate level with perhaps the exception of Trinity College of Music (Chapter 5). The fixation of these establishments on their myopic goal of individual technical expertise being able to cover all musical eventualities, is one with which they seem to have very little flexibility or wider vision. This is also despite recent statements made by the orchestral profession through their own professional body, the Association of British Orchestras (ABO), at the last three or four Annual Conferences (Chapter 7.1). This concurs with the findings from the questionnaire completed by professional orchestral players, where some 42% of respondents were of the opinion that conservatoire orchestral training was still inadequate (Chapter 2.2)

The questionnaire sent to the managers of professional British orchestras highlights the dilemma facing the profession and the training establishments in respect of the number of vacancies available (Chapter 2.3). The research shows that during one calendar year, the number of applicants for available posts far exceeded the vacancies and yet only one orchestra was able to fill all the positions. The questionnaire also elicited some unfavourable comments regarding the conservatoires’ effectiveness in training orchestral musicians. Negative statements were made not only regarding the quality of the training offered but also concerning the attitudes prevalent about the orchestral profession itself (Chapter 2.3). Moreover, the demands from the

professional orchestras that they require fully-trained students from the conservatoires, are unrealistic. Professional experience has to be part of the systematic building of any orchestral musician and the orchestras cannot expect this to be gained in any other way than by performing with a professional orchestra. What can be done is to provide a suitable training arena which bridges the current gulf between conservatoire and the orchestral profession.

This thesis shows that any career guidance or counselling, at any level, is in the main either non-supportive or uninformed. At school level the positive comments came from those who had been given direction from their instrumental teachers. Careers guidance at the music colleges is shown to be ineffective. It therefore seems that very few conservatoires make any great effort to ensure that their students are advised as fully as possible. Instead, there tends to be wide assumptions from the college authorities that their students will pick up meaningful advice along the way. Where this was commented on by the individual music colleges the blame was placed on the students for not having the interest to use the facilities provided. The 1995 Gulbenkian Report recommended that an organisation should be set up to act as impresario for students leaving the conservatoires and who are looking for employment in the music profession. Sadly this has not been followed through and yet indications from this research point to such an organisation being of great benefit to conservatoire students.

Additionally, lack of interest on the part of students was stated as the main reason for the non-attendance at lectures at conservatoires on life training skills and awareness of topics such as taxation, life assurance and insurance. To some extent the music colleges are correct. When lectures dedicated to these areas were organised, not many students attended. Instead of trying to address the problem of low attendance, however, the response by some of the college authorities was to fail to organise any similar opportunities (Chapter 5). This research shows that conservatoire students also need life-skills training in stress management and at an early stage in their undergraduate course (Introduction). The 1990 Gowrie Report mentions the stress aspects of musical employment and the need for training for all those wishing to pursue a career as a performer. Note needs to be taken of Smith's research on the psychological stress on conservatoire students (Smith, 1996). The under-achievement

of students from the specialist music schools should be of a particular concern to the conservatoires, the profession and the schools themselves, especially as this problem is not apparent, seemingly, to all of those who should be concerned. The 1998 Tooley Report actually makes reference to the specialist schools, but in the context of conservatoire recruitment:

“The specialist music schools are a further vital source of students for the senior departments.” (Tooley, 1998)

Smith's research also gave light to tension between the “conservatoire authority and the student/teaching staff.” The fact is, that the conservatoire establishment, which itself is endeavouring to train “emotional communicators”, cannot itself communicate, which is leading to “feelings of isolation and distrust amongst the student body.” If this situation is recurrent throughout all the music colleges - and as they are all so alike in the design of management, curricula and ethos, it must be assumed to be so - then better pastoral care needs to be given to undergraduates and a more open style of management undertaken by the conservatoire authorities.

One of the most significant factors to support this thesis has been the Incorporated Society of Musicians (ISM) Presidential Address given by John Hosier and recorded in the ISM's journal of July 1999 (Hosier, 1999). This address adds considerable weight to the professional orchestras' concerns that the conservatoires are not meeting the needs of the music profession. The endorsement is twofold. Firstly, Hosier had been at the forefront of training musicians for many years and had vast experience of all aspects of music education. As Vice-Chairman of the United Kingdom Council for Music Education he was a member of the Committee of Enquiry for the 1978 Gulbenkian Report. From 1973 to 1976 he was the Senior Inspector for Music for the Inner London Education Authority and following a short time as Head of Schools Music for the BBC, in 1978 he was appointed Principal of the Guildhall School of Music and Drama (GSMD). In 1989 he took up the post of Director of the Hong Kong Academy for Performing Arts.

Secondly, the title of his address was “Bridging the Gap”. Hosier, with his wealth of knowledge of the education of musicians, recognised that there were indeed shortcomings with some aspects of higher education conservatoire courses, leaving

many students on completion of their courses not fully equipped for the music profession.

Hosier commented that the conservatories had not always looked to change and that the attitude of becoming a soloist above all else persists.

“The role of the conservatoire in contributing to our own cultural identity has often been ambivalent. It tries both to satisfy the current musical needs of society, and also to look ahead to anticipate and influence change in musical attitudes.

For many years there had been a flavour of the amateur about all our music colleges, or perhaps a refusal to come to terms with the real demands that the many aspects of the profession made on the musician. Orchestral players generally thought their preparation for the profession had been inadequate. Only a few years ago, a cellist member of the LSO recalled that when he had got a place in that orchestra in his third year at college, the Registrar, instead of congratulating him said ‘Pity, I thought we’d make something of you!’

Conservatoire education encourages all students to think they may be potential soloists: techniques are honed on the solo repertoire and auditions for any performing job require solo items, thus false expectations are, for the best motives, inadvertently encouraged.” (Hosier, 1999)

Hosier drew on his own time at the GSMD when, in trying to further develop students’ performing skills he started the “Music Performance and Communication Skills” course. Under the guidance of Peter Renshaw, this course has gained international recognition and is now a feature of all undergraduate coursework at the GSMD. Hosier indicated that:

“It was designed to help young performers make their art more accessible, more relevant and responsible to the changing needs of society. In this course, students were given the opportunity to create and present different kinds of musical performances in places like hospitals, hospices for the terminally ill, community centres for the elderly, prisons, youth clubs and inner city schools.” (Hosier, 1999)

Hosier also suggested that “A deal of this responsibility rests with the music college in giving adequate preparation for the diversity of activities that a performing musician or composer may eventually undertake.” He then remarked:

“Yes, there are ways in which conservatoires can lead as well as respond: certainly this course encouraged several major orchestras to become interested

in the approach...indeed the traditional symphony orchestra may well change its format in the coming century and be made up of a number of sub-divisions specialising in different aspects of repertoire." (Hosier, 1999)

Nevertheless, he also observed that:

"The sad thing is that many gifted young instrumentalists who could eventually create a satisfying musical life for themselves out of the variety of opportunities open to performers nowadays, persist in an unrealistic ambition for a solo career when they lack the special talent that marks out a soloist." (Hosier, 1999)

Hosier also pointed out that conservatoires have moral obligations only to offer places to "genuinely talented performers" and also to the tax-payer who has to bear the cost of each student's education. The first obligation is due to the fierce competition for employment faced by all students leaving conservatoire – he highlighted a recent case where a London orchestra had over 500 violinists applying for two or three vacancies. The second obligation is due to the extra cost of training an instrumentalist. As Hosier stated, "a conservatoire student costs two or three times as much to educate as a student in a university department."

Hosier commented too on the need for conservatoires to extend training in the practicalities of being a professional musician. In doing so, he tacitly endorsed the belief that these aspects are currently not being delivered.

"Of course, [music] colleges must be prepared to give advice on all the complexities of the life of a freelance musician – publicity, tax, negotiations with agents and fixers, auditioning, manipulating the media. All these aspects, and more, were touched on by experts at the recent ISM seminar, entitled 'The First Ten Years', and the response from students who attended the seminar was how valuable they found it – I hope their own colleges will take notice of that." (Hosier, 1999)

Hosier gave no suggestions as to how the conservatoires should meet these requirements. He made only one comment regarding youth orchestras and this was in connection with the increasing numbers of girls playing all instruments, even "those traditionally associated with boys." There was no comment on postgraduate training or the need to lengthen undergraduate courses as suggested by the Tooley Report. He simply reasserted the view that, within state provision of higher education in musical

performance, the conservatoires need to “Bridge the Gap” between them and the profession.

Conclusions

This research shows that in the UK the training of orchestral musicianship prior to conservatoire is recognised as being excellent (Chapter 3). The survey shows that the extent of the delivery, as well as the quality, is far reaching. This is all the more commendable considering the backdrop of reductions in the funding of instrumental teaching by some Local Education Authorities following the 1988 Education Reform Act and consequent major changes in the financing of state education. The thesis highlights the esteem in which the county youth orchestras are held. This is even more meaningful as every area of the profession, including the orchestral players themselves, the managers of professional orchestras and conservatoire professors commented upon the excellence of provision – a provision which all too often is operating against the threat of reduced funding. One of the most important responses came from one conservatoire professor who commented, “County youth orchestras are still the basis of encouraging interest in orchestral performance.” Most youth orchestras are well organised and provide not only demanding but attainable challenges for students but also an enjoyable social learning arena within which they can grow in confidence. The LEA provision itself exists throughout the whole of the UK, although only English counties were invited to respond to the questionnaire. (Chapter 3:2). Many youth orchestras are still able financially to provide coaching from professional orchestral musicians and professional conductors. My own experience with the Kent County Youth Orchestra highlights the commitment and dedication shown by leading professional orchestral musicians, who are prepared to help with the training of young orchestral musicians, often with a rate of pay far below their normal daily income. This is also true of conductors and soloists. The flexibility over fees exhibited by all of these professional musicians is highly commendable. All see the interface of students with professionals as absolutely vital. It must be stated, however, that recent developments in the withdrawal of funding by LEAs are reducing these most important opportunities. Thankfully for some, extra funding is now being found through sponsorship. More recently J. Sainsbury plc has initiated a nationwide “Youth Orchestra Series” with funding of up to £2750 to help cover the costs of soloist, conductor, the hire of the hall etc for one concert for twelve

orchestras each year. As well as the financial input, the sponsorship includes a report given by one of three adjudicators, following which some orchestras may be invited to record for Classic FM. Most youth orchestras tour abroad and some others, Kent and Hertfordshire for example, have released compact discs thereby widening the musical educational provision and experience given to these students by providing a little training of recording technique.

The quality of training is indicated in the research into the London Schools Symphony Orchestra (LSSO) the Kent County Youth Orchestra (KCYO) and the Nottingham Youth Orchestra. The diversity and standard of repertoire is unquestionable. All three orchestras are prepared to tackle any of the orchestral repertoire as well as undertaking a substantial number of contemporary and commissioned works. The opportunity to work alongside professional orchestral musicians as sectional tutors and conductors is highly commendable. Both the KCYO and the LSSO see this as being one of the most significant facets of the training. Whilst both orchestras do not see themselves as only providing for the student who aims to make music a career, they are aware too that they act as a very important and valuable stepping-stone.

It must also be noted from the membership of the National Association of Youth Orchestras that there is a profusion of such ensembles throughout the country.

This research further shows that orchestral training for the school-aged player can be further developed through the many summer school courses that are available. Some of these are well established, such as the Canford and Dartington courses, whilst some of the more recently formed offer a more specialist approach, such as early or chamber music. It must not be forgotten, however, that, as with much of the touring undertaken by youth groups, many of these summer courses are run for commercial as well as artistic reasons. The cost of the course must be borne by the parental pocket unless bursaries, or grants from charitable sources, are available.

Research for this thesis demonstrates that there have been some developments in the training of orchestral musicians in conservatoires since the 1978 Gulbenkian Report. The music colleges have now introduced four year courses - a key recommendation in 1978, as at the time it was felt that that the music colleges needed to "offer four year first

degree courses in order to raise the standard of achievement attained by students at the end of their course", indicating that the standards were not sufficiently high at the end of a three-year period of study. This issue has now been further compounded by the 1998 Tooley Report's recommendation that a six-year undergraduate course should be considered. However, this research shows that little has been done to look into the possibilities of more flexible training, as for example, the movement of students between instrumental/orchestral study and other training areas of the music industry. In wishing to see cross fertilisation with universities and the possibility of students transferring after two years of study, paragraph 13 of the Summary of Conclusions and Recommendations in the 1978 Gulbenkian Report relates principally to those wishing to enter the teaching profession. This research, however, indicates that flexibility needs to be extended in order that students can pursue other opportunities – opportunities which still require the input of a good musical training as an instrumentalist and performer. As a consequence, this would widen the vision of the school-leaver with regards to the breadth and depth of the whole of the music industry and offer a much better chance of employment being gained at the end of a course in higher education.

The amount of time allotted to orchestral training within the colleges of music has remained unchanged for some considerable time. The 1866 Report by the Society for the Encouragement of Arts, Manufactures and Commerce into the Royal Academy of Music ascertained from the Principal, Mr C Lucas, that there was an orchestral practice twice a week. Today, despite the recommendations of the 1978 Gulbenkian Report that this provision of orchestral training should be increased, the time allotted to this part of conservatoire study is much the same. In addition, only one of the conservatoires, Trinity College of Music, has given consideration to a structured approach to repertoire, thereby ensuring that training in all styles of orchestral music from baroque to 20th century is provided for.

Links with professional orchestras, in the main, are thin, only providing for a few students in each case. The one music college to have made the most of such an opportunity is the Birmingham Conservatoire with its apprenticeship scheme alongside the City of Birmingham Symphony Orchestra (CBSO). The success of this project rests on the enthusiasm and dedication of the Head of Strings at the Birmingham Conservatoire, Jacqueline Ross, and the President of the Conservatoire,

Sir Simon Rattle. Opportunities do exist for students within the other conservatoires, but none have the ongoing strength or purpose of that in Birmingham. It could be argued that the proximity of the two organisations (the Birmingham Conservatoire and the CBSO), with the common link of Rattle, have made this such a very fertile area for the development of orchestral training. The four London based conservatoires, however, not only have arguably the four major UK symphony orchestras based in the same city, but also two opera orchestras and two BBC orchestras. There are also a myriad of other ensembles such as the London Sinfonietta and the Docklands Orchestra, to name just two, with which similar schemes should, in principle, be possible, even if they do not enjoy the intimate proximity and unified togetherness enjoyed by the CBSO and Birmingham Conservatoire.

The Summary of Conclusions and Recommendations in the 1978 Gulbenkian Report states in paragraph 26 in “Advanced studies” that:

“in order to improve the standard of orchestral playing achieved by young musicians, a working party should be set up to consider the extent to which certain touring and accompanying orchestras can fulfil a training role.”
(Calouste Gulbenkian Foundation, 1978).

Since this recommendation was published the touring companies have been among the first casualties of neglectful funding by Regional and National Arts agencies. It cannot be that such orchestras as indicated in the report can become training establishments at the cost of reducing the professional opportunities for orchestral musicians. Paragraph 195 of the 1978 Gulbenkian Report looked forward to “the proposed centre for advanced studies at Manchester...and the proposed post-diploma training scheme for orchestral players in London.” Neither of these had any long-term success, leaving the country at the present time with little more training orchestra provision than the report covered in 1978 i.e. the Snape Maltings Training Orchestra (now the Britten-Pears Orchestra – Chapter 6.5) and the Rehearsal Orchestra (Chapter 6.6). The report goes on to refer to the “long term education aim” to create a “full time, nationally recognised music school” at the Britten-Pears School for Advanced Musical Studies: again there has been no progress on this.

Consequently, there is still no full-time training orchestra in the UK. This research shows that there is overwhelming evidence and support coming from all areas of the orchestral profession for the need for such an establishment. This is also shown by the growth of and continuing support for the few part-time opportunities that exist. For example, the emergence of the London Philharmonic Youth Orchestra (LPYO, Chapter 6.1), which has now raised its upper age limit from the original 23 to 26 years old, the European Union Youth Orchestra (EUYO, Chapter 6.2), the National Musicians Symphony Orchestra (YMSO, Chapter 6.4) and the Ernest Reed Orchestra (Chapter 6.7). The inclusion in the 1998 Tooley Report of the need for conservatoires to consider a six-year undergraduate course further indicates that there is an implied crisis in meeting the demands of the orchestral profession.

The Way Forward

Over the past 30 years instrumental tuition in the UK has been allowed to regress despite warnings from the profession, from independent research and from commissioned reports. Recommendations resulting from any of these have either been largely ignored or, where proposals have been welcomed, central issues have not been implemented. The reasons suggested in the chairman's introduction to the 1978 Gulbenkian Report still hold today – firstly, because the proposals have entailed greater public expenditure and secondly, within higher education, due to the entrenched independence of the London conservatoires. Since the publication of the 1978 Gulbenkian Report, subsequent government funding policies in music education have further exacerbated the financial difficulties.

In order that instrumental tuition is not permitted to regress further but is encouraged to flourish and regain its strength, several points need to be taken into consideration.

School-aged students

The provision of music education in all its forms for school-aged children should be given its true value, by ensuring firstly, that music has a place in the school curriculum and secondly, that instrumental training is available to every child who wishes to learn to play.

The devaluation of curriculum music, along with other art forms, especially in Primary education at Key Stages 1 and 2, requires immediate attention.

There must be worthwhile opportunities for all children to come into contact with both professional musicians and instrumentalists from their own peer groups. Encouragement to learn to play a musical instrument and then to foster that interest must be part of all education. Support and motivation must come from as many sources as possible and must also represent the multicultural background of our society.

A realistic funding policy for instrumental music education must be a priority both at regional and national levels. This must be especially so in the provision of experiential ensemble playing within every Local Education Authority (LEA). There must be a financially supported system in place whereby any child learning to play a musical instrument can move through an upward spiralling process. Each part of the process must be sufficiently stimulating so that the student aspires to improve and to move on to the next stage. All of these stages – from music centre to town or city and on to county level – require adequate and ongoing funding to ensure that all opportunities continue to be available. In those cases where financial support has been taken away, or reduced to such a level that parts of the process have been discontinued, funding must be provided to reinstate these programmes.

Any funding policy put in place must address the current issue that, for many, the choice of instrumental tuition is limited and is only open to those who can afford it. The option of learning to play a musical instrument must be one of which any child can take advantage.

The Conservatoires

The present educational approach by the conservatoires is out-dated and does not produce the high level of skill necessary for a music student to gain performance employment in the music profession. This is partly because the four-year conservatoire course currently offered is not of sufficient length to enable a student to be fully trained in all aspects of performance. This is exemplified by the large number of graduates applying for postgraduate studies at the conservatoires. A longer

course would give the conservatoires a much-needed opportunity to assess the content of their undergraduate courses and to meet the current vocational requirements. The recommendation of the 1998 Tooley Report that the conservatoires in the UK imitate their European counterparts in offering a six-year course needs to be given serious consideration. Conservatoire management will need to put pressure on the Higher Education Funding Council for England (HEFCE) in the most compelling terms in arguing that a longer course is of the utmost importance to ensure that an instrumentalist is more fully equipped for realistic employment opportunities in the music profession. With the onset of what seems to be an expanding European workplace, music students from the UK must be reassured that they are not disadvantaged in comparison with conservatoire students from other European countries.

Given that the professional musicians of the future will continue to earn their living from more than just one source, greater consideration needs to be given to the possibility of the conservatoires working more closely with the universities. This will give further opportunities for conservatoire undergraduates to consider other areas of the music industry should they feel that their performance skills alone will not be sufficient to achieve success in gaining employment. A greater choice of options during an undergraduate course for instrumental musicians can only enhance the eventual pursuit of the varied existence for a professional musician. These options should include either being able to transfer to a full-time university course or being able to take part in university modules, which are seen to be conducive to wider musical training. These could include teaching, business studies, management, recording and music technology studies and arts administration. These other skills may not be needed immediately by those who are fortunate enough to obtain full-time performance employment but may be of considerable importance later if a change of career is necessary due to injury, redundancy or some other unseen circumstance. The knowledge of the music profession coupled with these other skills would ensure that a better choice and greater breadth of employment is possible. However, the schism between academic and practical musicianship in the UK is deep-rooted and it may take some time before they can fruitfully come together.

Greater communication and co-operation between the conservatoires and the orchestral profession is now essential. If a longer undergraduate course is to be implemented by the conservatoires then the design of a suitable course would need to be undertaken with much discussion and collaboration between academics, administrators and, most importantly, the profession. The Association of British Orchestras (ABO) in representing the views of their members, would need to adopt a central position in negotiating a course content that was perceived to be essential in the complete training of instrumental musicians. Each of the conservatoires should have within their management structure a member of the ABO to ensure that the training establishments undertake a curriculum that is applicable to the needs of the profession itself. This would need to be an ongoing role, initially to monitor the success of the new courses, but then to ensure flexibility and that any necessary restructuring is continued.

Within any course structure at the conservatoires, tuition in orchestral training needs to be given the same status as individual instrumental training. Appointments for the post of "Head of orchestral studies" and the choice of visiting conductors need to be given to those who are not only gifted conductors but are also gifted in communicating with students.

Post-conservatoire

The conservatoires are still considered to be producing too many instrumentalists for the current orchestral job market and this could be addressed in two possible ways.

Firstly the number of conservatoires in the UK could be reduced to conform with the needs of the music profession. By auditing the flow of vacancies in the current membership of the ABO over the past five years, a more realistic number of students could be admitted to a reduced number of conservatoires. There would still need to be, however, sufficient student numbers to ensure that, through competition, only the best rise to the top. Moreover, it could be argued that many of those who do not take up employment in the music profession fulfil a very important role in our cultural heritage by becoming amateur players. In doing so they widen and enrich the community arts by extending availability and choice and improving the standard.

Reducing the annual intake of students into the conservatoires would not be sufficient to have an impact on the superfluity of performers. If each of the nine conservatoires in the UK were to continue to enrol annually the number of orchestral instrumental players equal in force to that of a symphony orchestra, it would amount to approximately 600 performers. This, in turn, results in 600 graduates annually seeking employment in a job market where there are simply not enough performance opportunities. Even given that students are encouraged to look further afield than the UK for performance employment, this will not have a large enough impact to take up the residue of qualified performers left unemployed for the profession for which they have been trained.

Secondly, and perhaps a much stronger solution, would be to increase the number of professional orchestras. The UK could emulate the German system where many towns and cities support their own professional orchestra or opera house. Local government, however, needs to foster a greater civic dignity or pride in ensuring that a complete local arts programme, featuring not only music but other art forms too, is made accessible to the whole community. Much public support could be engendered for a symphony orchestra that has a strong local community responsibility in providing music not only for the concert hall but also for schools, prisons and hospitals. It could undertake a leading educational role in ensuring that instrumental music tuition is provided for all ages in those areas where such a provision is currently weak and at the same time support educational instrumental ensemble work in the music centres within the locality. Outreach music education could also be focused on schools at Key Stages 1 and 2, where there is not a music specialist on the school staff. Such an orchestra would also create opportunities for its members to follow personal professional interests and thereby express themselves more individually. This would alleviate the feeling of some professional musicians that as orchestral players they forfeit personal musical choices of style and interpretation, and would leave them more fulfilled as professional performers.

Lastly, all the indications are that the present gap between the expectations of the professional orchestras and the conservatoires is becoming wider. The fact is that organisations such as the European Union Youth Orchestra, National Musicians Symphony Orchestra, London Philharmonic Youth Orchestra and the Britten-Pears

Orchestra exist and are, in some cases, extending their upper age range. This is proof that within the present four-year undergraduate courses offered by the conservatoires, there is a serious under-development in the techniques of orchestral performance. Many outstanding conservatoire students take advantage of these orchestras. Undoubtedly, they are also valued by the orchestral profession. This research shows that currently there are 29 youth orchestras as members of the National Association of Youth Orchestras, whose age limit extends beyond 21.

Therefore, it could be argued, that the National Youth Orchestra of Great Britain (NYO) (Chapter 2.3) in its current format has outgrown its usefulness as a national institution of orchestral training. Firstly, it largely replicates the highly successful provision by the county youth orchestras and, secondly, many of NYO players do not take up a career in the music profession. Michael de Grey, the NYO's Director of Development, pointed out at the 1994 Association of British Orchestras Annual Conference that "...only a third would go into the profession and further examination of this might provide pointers for the development of music education." (de Grey, 1994). Also, with an upper age limit of 19 and the regulation barring conservatoire students, it could be argued that this organisation is not perhaps fulfilling an effective national educational function. In comparison with other national training orchestras in the world, such as the New World Symphony Orchestra (NWS) in Florida and the National Youth Orchestra of Canada (NYOC), which has recently raised the upper age limit to 28, the NYO is not providing the same extension of opportunity as that which is available in the USA and Canada. It is stated that over a third of all professional orchestral musicians in Canada have been students of their National Youth Orchestra. (NYOC, 1997). Unlike the New World Symphony Orchestra, the NYOC is not full time but it does meet for an extended instruction period of 6 to 7 weeks each year for intensive orchestral training.

An orchestra organised in a similar way to the New World Symphony Orchestra could fill the present gap and provide much needed support in postgraduate orchestral training. The National Youth Orchestra of Great Britain is currently funded at approximately £540,000 per annum with approximately two thirds of this amount being generated from private sources. Extra financial help from the Arts Council, the National Lottery or other private funding would be needed plus a notable figure from

the orchestral profession to spearhead the idea (taking Michael Tilson Thomas as an example). Those against such a proposal would argue that this would leave orchestral training for school-age students without a suitable goal at which to aim. The county provision, however, is generally very good and many students in the NYO also continue to support their county youth orchestra. Other counties, such as Kent, lose very few able students to the NYO because their provision is so good. Those counties which have a poorer provision, could supplement the playing opportunities for their more able students by offering financial aid for those students prepared to consider attendance at a conservatoire Junior department.

The eventual goal of a postgraduate training ground would be a different one for students to aspire to and one which would have more relevance to the needs of the orchestral profession. To succeed, however, such an orchestra would require the support of government and private finance, sustained endorsement from the ABO and unswerving recognition of value from the conservatoires. Equally, the conservatoires must recognise that they are not meeting the current needs of the profession in terms of orchestral training. They must also realise that a nationally supported training orchestra, dedicated to the requirements of the professional orchestras in the UK, would not only greatly enhance and carry forward the training already received but also increase the opportunities for successful entry into the orchestral profession. Such an orchestra's training policies would need to be fully endorsed by all the bodies who represent the orchestral profession, in that those policies were in fact meeting the requirements of a full training as perceived by the profession itself. It would also need to be given a very high profile by the music industry, championed by the ABO. Once established, the professional orchestras themselves would need to recruit personnel mainly from the orchestra. Given the size of the UK and the distribution of professional orchestras, an ongoing personal interest from them should be more than possible, even to the extent that it would give rise to healthy competition for students from the training orchestra.

The UK has a profusion of professional orchestras of international class – some of world class. If they are to continue to give playing opportunities to British students, then a more suitable system of training is required. This research quite clearly shows that the conservatoire system in the UK is still geared, in the main, to producing top

quality technical expertise, rather than to providing an education for entering the music profession of the 21st century. If the professional orchestras are to become more community based with a greater emphasis on education outreach, as has been indicated by the Association of British Orchestras, then greater attention needs to be given to this area during graduate and postgraduate training.

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APPENDIX 1**QUESTIONNAIRE FOR MEMBERS OF PROFESSIONAL ORCHESTRAS**

1. Age Sex
2. What instrument do you play?
3. Which orchestra do you now play with?
4. How many other professional orchestras have you played for?
5. Did you attend a county youth orchestra? Yes/No
If Yes, for how long.
6. Were you a member of one of the National Youth Orchestras? Yes/No
If Yes, for how long.
7. Did you attend a Summer Music School? Yes/No
If Yes, where.
8. Did you attend a music specialist school? Yes/No.
If Yes, where.
9. Please indicate any other orchestral training from the age of 16 to 18.
10. How important do you feel the training given by county/national youth orchestras is?
11. Did you attend a college of music/university/polytechnic/any other college of further education? Yes/No
If Yes, which college, for how long, and qualifications gained.
If No, what other orchestral training did you have before gaining a post as a professional orchestral musician.
12. Did you have any post-graduate orchestral training? Yes/No.
If Yes, where.
13. Did you receive any career counseling?
 - a. prior to music college/university etc Yes/No
 - b. whilst attending music college/university etc Yes/No
 - c. on completion of the course Yes/No
 If Yes, from whom, and was it adequate.
14. Did you feel that the training received at a college of music prior to gaining a post was adequate? Yes/No.
If No, in which areas were you dissatisfied
15. Do you now feel that the orchestral training offered by the various music establishments in this country is adequate? Yes/No.

If No, where do you feel improvements could be made.

16. Did you receive training or information in any of the following areas?

Income Tax/VAT/NI

Book-keeping

Life Assurance/Pensions/Income Protection

Insurance (Property and personal)

Principles of employment status

Redundancy

Dismissal

Unemployment

The laws of contract

Copyright

Trade Unions

17. Do you feel it would be advantageous for any of the categories in question 14 to be covered as part of the course work for those impending to enter the music profession?

Yes/No

If yes, which

18. Have ever been discriminated against due to sex, colour, disability or any other reason? Yes/No.

If Yes, why.

APPENDIX 2

QUESTIONNAIRE FOR MANAGERS OF PROFESSIONAL ORCHESTRAS

1. How many vacant positions has your orchestra had in this current year and for what instruments?
2. Approximately how many applicants were there for each post?
3. How many were auditioned for each post?
4. How many were given trials for each post?
5. Have the posts been filled?
6. Do you feel that the orchestral training offered by the various music establishments in this country is adequate, and if not, where do you feel improvements could be made.
7. Do you think that there is a need for post-graduate training? In the past there has been institutions such as the BBC Training Orchestra and more recently the NCOS, both of which have ceased to exist. Do you think that such opportunities should be more widely available?
8. This year the LPO has started its own Youth Orchestra. Given that funds were available and the size of your orchestra, would you see this as a worthwhile venture in some form for your own organisation?
9. Do you feel that it would be advantageous for any of the following categories to be covered as part of the course work for those intending to enter the music profession? (Please tick those you think appropriate).

Income Tax/VAT/NI
Book-keeping
Life assurance/Pensions/Income protection
Insurance (Property and personal)
Principles of employment status
Redundancy
Dismissal
Unemployment
The laws of contract
Copyright
Trade Unions

APPENDIX 3**NATIONAL ASSOCIATION OF YOUTH ORCHESTRAS****Youth Orchestras - Membership up to the age of 19**

Angus Schools Orchestra
Beechfield Youth Orchestra
Berkshire Youth Orchestra
Birmingham Schools Symphony Orchestra
Blackpool Area Schools Symphony Orchestra
Bradford Youth Orchestra
Bridgend County Borough Youth Orchestra
Bromley Youth Chamber Orchestra
Cambridge Youth Orchestra
Camden Youth Orchestra
Ceredigion County Schools Orchestra
City of Coventry Youth Orchestra
City of Salford Concert Orchestra
City of Sheffield Senior Orchestra
Colchester Youth Chamber Orchestra
Conway Youth Orchestra
Croydon Youth Orchestra
Cumbria Youth Orchestra
Dorset Youth Orchestra
Dudley Schools Symphony Orchestra
Dundee Schools Symphony Orchestra
East Dunbartonshire Secondary Schools Orchestra
Edinburgh Children's Orchestra
Enfield Young Symphony Orchestra
Fife Youth Orchestra
Glasgow Schools Symphony Orchestra
Guernsey Youth Orchestra
Hampshire County Youth Orchestra
Harrogate Schools Symphony Orchestra
Havering Youth Orchestra
Herefordshire Youth Orchestra
Hillfoots Concert Orchestra
Hounslow Youth Orchestra
Jewish Youth Orchestra of Great Britain
Falkirk Council Schools Youth Orchestra
Kingston Youth Sinfonia
Lancashire Students Symphony Orchestra
Lincolnshire County Youth Orchestra
Liverpool Youth Orchestra
Lothian Schools Orchestra
London Schools Symphony Orchestra
Manx Youth Orchestra
Milton Keynes Music Centre Symphony Orchestra

National Children's Chamber Orchestra of Great Britain
 National Youth Orchestra of Great Britain
 Norfolk Youth Orchestra
 North Lincolnshire Youth Orchestra
 North Norfolk Youth Orchestra
 North Powys Youth Orchestra
 North Somerset County Music Service Senior Orchestra
 North Aberdeenshire Youth Orchestra
 Northumberland Schools Symphony Orchestra
 Norwich Students Orchestra
 Northamptonshire County Youth Orchestra
 Nottingham Youth Orchestra
 Pembrokeshire Schools Orchestra
 Portsmouth Youth Orchestra
 Reading Youth Orchestra
 Redbridge Schools Orchestra
 Royal Borough of Kensington & Chelsea Youth Orchestra
 Scottish Borders Chamber Orchestra
 Shropshire Youth Orchestra
 Solihull Youth Orchestra
 Solihull Youth Concert Orchestra
 South Ayrshire Youth Orchestra
 South Ulster Youth Orchestra
 Staffordshire Youth Orchestra
 Stoke on Trent Youth Orchestra
 Swindon Youth Orchestra
 Thames Vale Youth Orchestra
 Wessex YO
 West Dumbartonshire Schools Orchestra
 West Hertfordshire Youth Orchestra
 West of England Schools Symphony Orchestra
 West of Scotland Schools Symphony Orchestra
 West Sussex County Youth Orchestra
 West Wiltshire Youth Orchestra
 Wigan Youth Orchestra
 Wirral Schools Orchestra
 Young Sinfonia (80)

Youth Orchestras – Membership up to the age of 21

Aberdeenshire Youth Orchestra
 Barnet Youth Orchestra
 Bedfordshire County Youth Orchestra
 Bexley Youth Orchestra
 Cambridgeshire County Youth Orchestra
 Cardiff County & Vale of Glamorgan Youth Orchestra
 Carmarthenshire Youth Orchestra
 City of Sheffield Youth Orchestra
 Cornwall Youth Orchestra
 Derbyshire City & County Youth Orchestra
 Durham County Youth Orchestra

Ealing Youth Orchestra
 Edinburgh Youth Orchestra
 Greater Gwent Youth Orchestra
 Hertfordshire County Youth Orchestra
 Hull Philharmonic Youth Orchestra
 Isle of Wight Youth Orchestra
 Kent County Youth Orchestra
 Kingston upon Hull Youth Orchestra
 Lanarkshire Youth Orchestra
 Luton Youth Orchestra
 National Youth String Orchestra of Scotland
 National Youth Orchestra of Scotland
 National Youth Orchestra of Wales
 Newcastle Youth Chamber Orchestra
 Oxfordshire County Youth Orchestra
 Richmond Youth Symphony Orchestra
 Somerset County Youth Orchestra
 Southern Education & Library Board Youth Orchestra (NI)
 Stockport Youth Orchestra
 Stoneleigh Youth Orchestra
 Suffolk Youth Orchestra
 Surrey County Youth Orchestra
 Sutton Youth Symphony Orchestra
 Three Counties Youth Orchestra
 Ulster Youth Orchestra
 Wakefield Youth Symphony Orchestra
 Warrington & District Youth Orchestra
 Warwickshire County Youth Orchestra
 West Glamorgan Youth Orchestra
 West Norfolk Jubilee Youth Orchestra
 Western Education & Library Board Youth Orchestra (NI)
 Weston super Mare Youth Orchestra

(43)

Youth Orchestras – Membership over the age of 21

Brighton Youth Orchestra
 British Youth Opera
 Britten-Pears Orchestra
 Camerata Scotland
 Congleton Youth Orchestra
 Durham University Orchestral Society
 Edinburgh University Chamber Orchestra
 European Union Baroque Orchestra
 European Youth Music Week Orchestra
 European Union Youth Orchestra
 Goldsmiths Youth Orchestra
 Grimsby, Cleethorpes & District Youth Orchestra
 Kelvin Ensemble
 London Philharmonic Youth Orchestra

Lydian Youth Orchestra
 Methodist Association of Youth Clubs Youth Orchestra
 Midland Youth Orchestra
 National Musicians Symphony Orchestra
 National Youth Music Theatre Orchestra
 Rehearsal Orchestra
 Soloists Training Ensemble
 Southampton University Sinfonietta
 University of Bradford Symphony Orchestra
 University of Manchester Sinfonietta
 University of Southampton Symphony Orchestra
 University of Warwick Symphony Orchestra
 University of West of England Orchestra
 Vacation Chamber Orchestra
 Yorkshire Youth Orchestra

(29)

Orchestras listed with no age range given

Bournemouth Youth Orchestra
 Channel Islands Youth Orchestra
 Cheshire Youth Orchestra
 City of Leeds Youth Orchestra
 East Renfrewshire School Orchestra
 East Sussex Youth Orchestra
 Haringay Young Musicians Symphony Orchestra
 Highland Region Youth Orchestra
 Jersey Youth Orchestra
 Merseyside Youth Orchestra
 Perth Youth Orchestra
 Sheffield Youth Orchestra
 Southampton Youth Orchestra
 South East Surrey Youth Orchestra
 Sussex Youth Chamber Orchestra
 Tees Valley Youth Orchestra
 Trafford Youth Orchestra
 Wirral Youth Orchestra
 York Areas Schools Symphony Orchestra

(19)

(171)

Music Centres listed with no other reference to participating youth orchestras

Argyll & Bute Council
 Barnsley Performing Arts Development Service
 Buckinghamshire Music Service
 Bury Music Service
 Calderdale Schools' Music Centre
 Devon County Music Office
 Doncaster Music Support Service
 Gwynedd, Anglesey & Denbighshire Schools Music Service
 Harrow School for Young Musicians

Hereford Instrumental Music Service
Jersey Instrumental Music Service
Leicestershire Arts in Education
Manchester Music Service
Moray Council Music Services
North Yorkshire County Music Service
Nottinghamshire County Council
Rotherham Schools & Community Music Service
Sandwell Music Service
Scarborough Music Centre
Worcestershire County Council Instrumental Music Service (20)

APPENDIX 4**QUESTIONNAIRE FOR MEMBERS OF YOUTH ORCHESTRAS**

1. Age
2. Sex
3. Instrument

Questions 4 to 13 to be answered by students still at school. If you are in higher education go to question 8.

4. Where would you prefer to go when you leave school?

University/Music College/Other

If University, to read what subject?

5. Have you received any careers advice? Yes/No

If yes, was it Good/Satisfactory/Not very good

and was it from

- School Careers Officer
- Another school teacher
- Instrumental teacher
- Someone else

If No, will you expect to have careers advice before choosing where to go for higher education? Yes/No

If yes, will it be from

- School Careers Officer
- Another school teacher
- Instrumental teacher
- Someone else

6. If you intend to go to music college or to a university to read music, in what area do you intend to specialise?
7. Have you been given any advice regarding job opportunities after qualifying?
8. Which University/College/Conservatoire are you now studying at?
9. What subject are you reading?
10. What year are you in?

11. Did you receive any careers advice prior to applying? Yes/No

If yes, was it from

- School Careers Officer
- Another teacher
- Instrumental teacher
- Someone else

12. Do you now consider the advice to be

Good/Satisfactory/Not very good

13. Have you had any careers advice since you have been in higher education?
Yes/No

If yes, from whom?

14. Are you still happy with your choice of higher education? Yes/No

15. Have you been given any advice regarding job opportunities in your chosen field? Yes/No

If yes, what?

16. Would you like to pursue post-graduate training after qualifying? Yes/No

If yes, in what area?

APPENDIX 5**The Standards Fund****27a: Protecting Local Education Authority Music Services****Objectives**

B27.1 To protect the provision currently offered by LEAs in the field of music services.

Expenditure to be supported in 2000-2001

£30 million

Rate of grant

100%

Number of LEAs to be supported

Those LEA who provide a central music service in 1999-2000 and who wish to continue to do so. This includes those LEAs who established a service in 1999-2000 with money from the Standards Fund grant 27b.

Basis of allocations

B27.2 Allocations will be based on information received in proforma 27a. When we notify LEAs of their allocation we will make clear how the decision was reached. However, no LEA which received Grant 27a in 1999-2000 will receive less; and those which set up a music service for the first time using Grant 27b will receive support in proportion to enable them to continue to provide a service consideration will also be given to:

- The number of young people benefiting from funded provision;
- The extent to which the bid improves equality of access to music services;
- The extent to which the quality of existing provision is enhanced;
- The proportion of the grant bid to total music service funding;

Eligible expenditure

B27.3 The grant may be spent on activities which:

- are in the field on music education and supplement the delivery of elements of the National Curriculum for music (schools must not depend on this funding to meet their statutory requirement to deliver the National Curriculum);
- take place during the normal school day (including mid-day breaks) in local maintained schools: or

- take place outside normal school hours and are of benefit wholly or mostly to young people under the age of 18 in education or training at institutions within the boundaries of the LEA (or LEAs if joint bids are made); and
- are educational in purpose, rather than funding music purely as a leisure activity.

B27.4 This grant will not support increased levels of provision. Support for expansion of provision beyond that offered in 1999-2000 is available at 50% grant rate through Expanding LEA Music Services grant (No 27b). Increases in cost of existing provision due to inflation are not eligible for Standards Fund support. Eligible expenditure will include:

- Staff costs (salaries or fees for teaching);
- Teaching materials: instruments, books, IT and other equipment;
- Transport;
- Supply and maintenance of resources;
- Fee remission;
- Organisation of events (eg concerts);
- Running costs.

Devolution to schools and other proposed requirements of grant

B27.5 The grant should not be devolved to schools, but should be retained to fund a central msuci service.

B27.6 The service itself must be available to all maintained schools within the LEA and may be allocated to schools as the LEA judges most appropriate. The criteria for allocation should be open, fair and transparent.

Virement Flexibility

B27.8 No virement allowed from this grant

Information to be provided by the LEA

B27.9 LEAs should complete proforma number 27a at Annex 2 for this grant.

Monitoring and evaluation

B27.10 In the course of the financial year LEAs will be required to complete a monitoring questionnaire.

Duration of grant

B27.11 Financing through the Standards Fund will continue until at least 2001-2001. It is expected that a total of £60 million will be available in 2001-2001 for Grants 27a and 27b.

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27b: Expanding Local Education Authority Music Services

Objectives

B27.12

- To expand the provision offered by LEAs in the field of music services;
- To improve the quality of taught music;
- To improve equality of access to music services;
- To promote co-operative working between LEA music services.

Expenditure to be supported in 2000-2001

£20 million

Rate of grant

50%

Number of LEAs to be supported

We expect to support a significant number of LEAs. All LEAs will be eligible to apply for this grant. We are particularly looking to expand provision to the small number of areas where there is still no LEA music service.

Basis of allocations

B27.13 Allocations to be determined competitively, according to the following criteria:

- The number of young people benefiting from funded provision;
- The extent to which the bid improves equality of access to music services;
- The extent to which the quality of existing provision will be enhanced by funded projects; and
- One-off bids for capital expenditure will be considered, provided expenditure is expected to take place within the financial year 2000-2001. Bids for provision which can be expected to continue beyond 2000-2001 will also be considered.

B27.14 We are still looking particularly to expand provision into the remaining small number of areas where there is currently no LEA music service. We will also particularly welcome bids which promote collaborative working between two or more LEAs and those which are based on partnership with other organisations (eg arts organisations, businesses and the music and media industries).

Eligible expenditure

B27.15 The grant may be spent on activities or facilities which:

- are in the field of music education and supplement the delivery of elements of the National Curriculum for music (schools must not depend on this funding to meet their statutory requirement to deliver the National Curriculum);
- take place outside normal school hours and are of benefit wholly or mostly to young people under the age of 18 in education or training at institutions within the boundaries of the LEA (or LEAs if joint bids are made); and
- are educational in purpose, rather than funding music purely as a leisure activity.

B27.16 Support will only be available for new or increased levels of provision. Increases in cost of existing provision due to inflation are not eligible for Standards Fund support.

B27.17 Eligible expenditure will include

- Staff costs (salaries or fees for teaching);
- Teaching materials: instruments, books, IT and other equipment;
- Transport;
- Supply and maintenance of resources;
- Fee remission;
- Organisation of events (eg concerts);
- Running costs.

B27.18 We would be particularly interested to see projects designed to increase or improve access to the music service eg:

- One-off events to increase awareness of the music service or stimulate interest in learning music;
- Programmes to allow young people to play an instrument who otherwise would have no opportunity to do so; or
- Opportunities for all young people to experience music of non-western cultures

Devolution to schools and other proposed requirements of grant

B27.19 The grant should not be devolved to schools, but should be retained to fund a central music service.

B27.20 The service itself must be available to all maintained schools within the LEA and may be allocated to schools as the LEA judges most appropriate. The criteria for allocation should be open, fair and transparent.

B27.21 If, however, a school, or group of schools, seeks LEA support for a project which meets the criteria for eligible expenditure above and which contributes

to the provision of the central music service then we will consider such expenditure for the grant.

Virement Flexibility

B27.22 No virement allowed from this grant

Information to be provided by the LEA

B27.23 LEAs should complete proforma number 27b at Annex 2 for this grant. If an LEA is setting up a music service where there was none before, they may find it easier to use proforma 27a at Annex 2 as a model.

B27.24 If LEAs have any supporting information which they feel might help their bid then it should be attached to the proforma.

Monitoring and evaluation

B27.25 In the course of the financial year LEAs will be required to complete a monitoring questionnaire.

Duration of grant

B27.26 Financing through the Standards Fund will continue until at least 2001-2001. It is expected that a total of £60 million will be available in 2001-2001 for Grants 27a and 27b.

Contact officer

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APPENDIX 6**QUESTIONNAIRE TO UNIVERSITY MUSIC DEPARTMENTS**

1. Does your university have either a symphony or chamber orchestra or both?
2. Is it open to players from the whole university, or only from the music faculty?
3. Is there a selection system by audition?
4. How many students play?
5. What repertoire was covered last year?
6. Who conducts? (Professional/ university staff/students)
7. How often does it meet?
8. Are there sectional rehearsals? If "Yes", who takes them?
9. How many concerts are there each year?
10. Are they put on within the university?
11. Does the orchestra undertake foreign tours? If "Yes", how often and where?
12. To your knowledge, how many students having completed their course intended to take up postgraduate study at one of the conservatoires?

Name of University..... Date.....

APPENDIX 7**ASSOCIATION OF BRITISH ORCHESTRAS – Members****Full Members**

The Academy of Ancient Music
 Academy of London
 Academy of St Martin in the Fields
 Ambache Chamber Orchestra
 BBC Concert Orchestra
 BBC National Orchestra of Wales
 BBC Philharmonic
 BBC Scottish Symphony Orchestra
 BBC Symphony Orchestra
 Birmingham Contemporary Music Group
 Bournemouth Sinfonietta
 Bournemouth Symphony Orchestra
 The Brandenburg Consort
 Britten Sinfonia
 BT Scottish Ensemble
 City of Birmingham Symphony Orchestra
 City of London Sinfonia
 City of Oxford Orchestra
 Croydon Orchestra
 East of England Orchestra
 English Camerata
 English Classical Players
 English Northern Philharmonia
 English Sinfonia
 English String Orchestra
 English Symphony Orchestra
 Glyndebourne Touring Opera Orchestra
 Guildford Philharmonic Orchestra
 Guildhall Strings
 Hallé Concerts Society
 The Hanover Band
 London Handel Orchestra
 London Jupiter Orchestra
 London Mozart Players
 London Musicians Orchestra
 London Philharmonic Orchestra
 London Pro Arte Orchestra
 London Sinfonietta
 London Symphony Orchestra
 Manchester Camerata
 Milton Keynes City Orchestra
 Monteverdi Choir and Orchestra
 Mozart Orchestra
 National Symphony Orchestra of Ireland
 New London Orchestra
 New Queens Hall Orchestra
 Northern Ballet Theatre Orchestra
 Northern Sinfonia
 Orchestra de Camera
 Orchestra of St John's, Smith Square
 Orchestra of the Age of Enlightenment
 Orchestra of the Golden Age
 Orchestra of the Royal Opera House
 Full Members (continued)

Associate Members

Banff Music Theatre
 BOC Covent Garden Festival
 Birmingham Conservatoire
 Brighton Festival
 Britten-Pears Orchestra
 City of Stoke-on-Trent Chamber Orchestra
 Dartington International Summer School
 Eastern Touring Agency
 Edinburgh Festival Theatre
 English National Opera
 European Union Baroque Orchestra
 European Union Youth Orchestra
 Glyndebourne Opera
 Guildhall School of Music and Drama
 Music Theatre New York
 National Federation of Music Societies
 National Youth Orchestra of Great Britain
 National Youth Orchestra of Scotland
 National Youth Orchestra of Wales
 New Chamber Orchestra
 Opera Gold
 Opera Live!
 Opera North
 Opera Northern Ireland
 Opera Spezzata
 Performing Arts Labs
 Rose Bruford College
 Royal Academy of Music
 Royal College of Music
 Royal Northern College of Music
 Royal Opera House
 Royal Scottish Academy of Music and Drama
 Scottish Bach Consort
 Scottish Ballet
 Scottish Opera
 Trinity College of Music
 Welsh College of Music and Drama
 Welsh National Opera
 Year of Opera & Musical Theatre '97
 Young Persons Concert Foundation
 Young Sinfonia

Affiliate Members

Associated Board of the Royal Schools of Music
 Association of Professional Composers
 Barbican Orchestra
 The Bay Group (UK)
 Blackheath Concert Halls
 The Bridgewater Hall
 British Council
 Cambridge Corn Exchange
 Cheltenham International Festival of Music
 Children's Music Workshop
 Affiliate Members (continued)

Oxford Orchestra da Camera	Composers Guild of Great Britain
Philharmonia Orchestra	Eastern Arts Board
Philomusica of London	Eastern Orchestral Board
Royal Liverpool Philharmonic Orchestra	East Midlands Orchestral Board
Royal Philharmonic Orchestra	Glasgow Royal Concert Hall
Royal Scottish National Orchestra	Harold Holt Ltd
RTE Concert Orchestra	ICM Artists (London) Ltd
Scottish Chamber Orchestra	Incorporated Society of Musicians
Sinfonia 21	International Artist Managers' Association
Ulster Orchestra	A.T. Kerney
<u>Opera and Music Theatre Forum</u>	
Almeida Opera	Musicians Benevolent Fund
British Youth Opera	The Musicians' Answering Service
Broomhill Trust	National Association of Youth Orchestras
City of Birmingham Touring Opera	National Music Festival
Classical Adventures	Northern Arts Board
Curious Opera Group	North West Arts Board
The Clod Ensemble	Rostrum Promotions
Crystal Clear Opera	Royal Albert Hall
Endymion Ensemble	St. David's Hall, Cardiff
English Touring Opera	Society for the Promotion of New Music
European Chamber Orchestra	Sound Sense
ENO Studio/Bayliss Programme	The South Bank Centre
Garsington Opera	Symphony Hall, Birmingham
Gloria	Van Walsum Management
Grand Union Music Theatre	West Midlands Arts
Jigsaw Music Theatre	Wigmore Hall
London Chamber Opera	Women in Music
Major Road	Yorkshire & Humberside Arts
Mecklenburgh Opera	Young Concert Artists Trust
The Mercury Workshop	
Modern Music Theatre Troupe	
Music Theatre London	
Music Theatre Wales	
Muziektheatre Transplant	
Nexus Opera	
Opera Box	
Opera Circus	
Opera Factory	
Opera Holland Park	
Opera Restor'd	
Paragon Ensemble, Scotland	
Pegasus Opera	
Pimlico Opera	
Second Stride	
Selfmade Music Theatre	
Spitalfields Market Opera	
VOCEM electric voice theatre	

COUNTY YOUTH ORCHESTRA SURVEY

APPENDIX 8

COUNTY	Date when formed	Age Range	Number of players	Weekly/ Holiday Rehearsals	Number of Residential Courses	Number of Non Residential Courses	Number of Courses Per Year	Type of Venue	Tours	Professional or LEA Conductor	Professional or Peripatetic Tutors	LEA Grant	Parental provision
Avon	1974	13/19	85	W	1	0	3+	CHA	Yes	Pro		Yes	Yes
Berkshire	1960's	14/21		H	2/3	0	2/3	Mix	No	Pro	Mix	Yes	Yes
Buckinghamshire	1965	13/21		H	1	3	8	Mix	Yes	Pro	Peri	Yes	Yes
Cambridgeshire	1978	14/21	80	H	0	2	5	CHA	Yes	Pro	Mix	Yes	Yes
Cleveland	C1975	14/19		W	1	0	3	CHA	Yes	Mix	Mix	Yes	Yes
Cornwall	C1980	12/21		H	4	0	2	Mix	Yes	Mix	Peri	Yes	Yes
Cumbria	1974	10/18	65	H	2	0	2	Mix	No	Pro	Mix	No	Yes
Derbyshire	?	15/21	70	H	1	2	3	CHA	Yes	Pro	Mix	Yes	No
Devon													
Dorset	C1980	13/18	100	H	2	2	6/7	CHA	Yes	Pro	Mix	Yes	Yes
Durham	1948	10/21	50	2W	0	0	3-9	CH/S	Yes	LEA	Peri	Yes	No
Essex	1958	16/21	80	H	3	0	8	CHA	Yes	Pro	Pro	Yes	Yes
Guernsey	1978	11/19	60	W	0	0	2	CHA	Yes	LEA	Peri	Yes	No
Gloucestershire	C1952	13/18	54	W	1	0	6	Mix	Yes	Pro	Pro	Yes	Yes
Hampshire	C1960	13/19	107	2W	1	0	12	CHA	Yes	Mix	Mix	Yes	No
Hereford/Worcester													

Appendix 8

Hertfordshire	1970	11/21	95	H	1	3	3	CHA	Yes	Pro	Pro	Yes	Yes	Yes	
Humberside	1989	10 19		H	1	0	1	CHA	No	Pro	Pro	Yes	Yes	Yes	
Isle of Man	1971	14/21	70	W	11/2	4	0	Mix	Yes	LEA	Peri	Yes	Yes	Yes	
Isle of Wight	1952	12/18	50	W	0	0	4	Mix	Yes	Pro	Peri	Yes	Yes	Yes	
Kent	1963	14/21	100	H	3	0	5/6	Mix	Yes	Pro	Peri	Yes	Yes	Yes	
Lancashire	1970	10 19	97	2W	0	3	9	CHA	Yes	LEA	Pro	Yes	Yes	Yes	
Leicestershire	1948	15/19	82	W	0	3	8	CHA	Yes	Mix	Mix	Yes	Yes	Yes	
Lincolnshire	1974	13/19	81	4W	1	0	5	Ch	Yes	LEA	Peri	Yes	Yes	Yes	
Norfolk	1955	14/21	85	H	2	0	2	CHA	No	Pro	Peri	Yes	Yes	Yes	
Northamptonshire	1970	13/19	95	W	11/2	0	5	CHA	Yes	LEA	Peri	Yes	Yes	Yes	
Northumberland	1950	11/18	80	H	3	0	2	Ch	No	Mix	Peri	Yes	Yes	Yes	
Nottinghamshire	1988	13/19	60	8D	1	0	3	CHA	No	LEA	Peri	Yes	Yes	No	
Oxfordshire	C1975	10 21	115	H	1	0	1	TH	Yes	LEA	Peri	Yes	Yes	Yes	
Shropshire	?	11/18	74	2W	0	0	3	Mix	Yes	LEA	Peri	Yes	Yes	Yes	
Somerset															
Staffordshire	C1955	12/19	86	W	1	0	6/8	Mix	Yes	LEA	Peri	Yes	Yes	Yes	
Suffolk	1960	10 21	85	W	2	0	8	Mix	Yes	LEA	Mix	Yes	Yes	Yes	

Devon, Hereford & Worcester and Somerset made no return for the questionnaire.

Type of Venue – Cha = Concert Hall; Ch = Church; S = School; TH = Town Hall